

## CONTENTS

■ SOUTHWESTERN DIVISION 1958 CONVENTION .....	Celia Mae Bryant	2
■ WESTERN DIVISION 1958 CONVENTION .....		4
■ THEORY-COMPOSITION SECTION .....		5
■ ACCURACY IN MUSICAL PERFORMANCE .....	Olga Samaroff	6
■ MUSIC IN THE SECONDARY SCHOOL .....		8
■ PIANO MUSIC TO INTEREST THE TEEN-AGER (Part Three) ..	George Anson	10
■ NEBRASKA'S FIRST PTW .....	Beth Anna Mekota	24
■ DIRECTORY OF OFFICERS OF STATE ASSOCIATIONS AFFILIATED WITH MTNA .....		29
■ MEMBERSHIP DRIVE SCOREBOARD .....	Fourth Cover	
■ DEPARTMENTS		
From the Editor .....	Second Cover	
Convention Calender .....		11
From the State Organizations .....		11
It's Free .....		23
Questions and Answers .....		25
Recent Releases .....		28
Advertiser's Index .....		31

MARCH-APRIL, 1958

ML  
F511

# AMERICAN MUSIC TEACHER

Published by Music Teachers National Association

Vol. 7, No. 4

MARCH-APRIL, 1958

\$3.00 a year

S. TURNER JONES, Managing Editor

B. L. JESSUP, JR., Associate Editor

## From the Editor

(Reprinted with permission from *THE GEORGIA MUSIC TEACHER*, Volume II, Number 1, November 1, 1957.)

IN this day of the inflated dollar, no one wishes to sell himself short. At the same time, private study of music is expensive. It is a luxury to many. What to charge for the private music lesson becomes an issue dividing teachers against each other. Our organization does not set fees. Fees are your business, and yours alone. However, to help you, the following equation has been worked out:

X

— = Hourly charge for private 100 lessons.

The "X" stands for what you believe a professional teacher must take in each month in order to support himself and his dependents in a moderate fashion. Thus the "X" will vary as to your location, expenses, and so forth, from perhaps \$400 to \$900 a month. We must not forget the lean three months of the summer. Your monthly figure should be enough over the average month's expenses to save some for the summer.

The "100" in the formula comes from the average number of hours a private teacher may teach. Few can begin before 3:00 p.m. because of school hours. Few can teach after 7:00 p.m. for that is getting late for the average pupil, and the long hours without a break will tire a teacher. With a break, you could teach longer, but then you must figure in the break. Thus we have approximately four hours in an average school day. Saturday can begin as early as 8:00 a.m. but on an average, this day ends

(Continued on page 27)

## MUSIC TEACHERS NATIONAL ASSOCIATION

Founded 1876

### President:

DUANE H. HASKELL  
Arkansas State College  
State College, Arkansas

### Vice President: Program

LAVAHN MAESCH  
Lawrence Conservatory  
Appleton, Wisconsin

### Vice President: States and Divisions

DUANE A. BRANIGAN  
University of Illinois  
Urbana, Illinois

### Vice President: Membership

VIRGINIA FRANCE  
2844 Bonnie View Road  
Dallas 16, Texas

### Recording Secretary:

JOHN H. LOWELL  
University of Michigan  
Ann Arbor, Michigan

### Treasurer:

LELAND A. COON  
University of Wisconsin  
Madison 6, Wisconsin

## EXECUTIVE COMMITTEE

### The above officers with:

PAUL BECKHELM, Cornell College, Mount Vernon, Iowa  
CELIA MAE BRYANT, University of Oklahoma, Norman, Oklahoma  
JEANNETTE CASS, 1211 Oread, Lawrence, Kansas  
RUSSEL G. HARRIS, Hamline University, St. Paul 1, Minnesota  
CAROLINE E. IRONS, 3831 Mera Street, Oakland, California  
ARCHIE N. JONES, University of Texas, Austin 12, Texas  
KARL O. KUERSTEINER, Florida State University, Tallahassee, Florida  
DONALD F. MALIN, Mills Music, Inc., 1619 Broadway, New York 19, N. Y.  
HENRIETTA McELHANY, Leonard Building, Spokane, Washington  
ALLEN I. McHOSE, Eastman School of Music, Rochester 4, New York  
HAZEL D. MONFORT, 300 Merimont Drive, Palo Alto, California  
JAMES B. PETERSON, University of Omaha, Omaha 1, Nebraska  
LUTHER A. RICHMAN, Montana State University, Missoula, Montana  
MERLE SARGENT, 1255 S.W. 17th Terrace, Miami 45, Florida  
HAROLD SPIVACKE, Music Division, Library of Congress, Washington 25, D. C.  
DONALD M. SWARTHOUT, 2122 California Street, N.W., Washington 8, D. C.  
DORRIS VAN RINGELESTEYN, 540 Elliott Street, S.E., Grand Rapids 7, Michigan  
AMY OLMSTED WELCH, 1400 S.E. 60th Avenue, Portland 15, Oregon

## DIVISIONS

### WESTERN

President: Henrietta McElhany, Leonard Building, Spokane, Washington  
Vice President: Victor H. Baumann, Phoenix College, Phoenix, Arizona  
Secretary: Carla Wood Vincent, 2917 S.W. Fairview Blvd., Portland 1, Oregon  
Treasurer: Margaret McHale, 130 Ohio Street, Butte, Montana

### SOUTHWESTERN

President: Celia Mae Bryant, University of Oklahoma, Norman, Oklahoma  
Secretary: Elizabeth Morris, 3504 S. Polk Street, Amarillo, Texas  
Treasurer: Clair McGavern, Oklahoma Baptist University, Shawnee, Oklahoma

### WEST CENTRAL

President: James B. Peterson, University of Omaha, Omaha 1, Nebraska  
Vice President: Paul B. Beckhelm, Cornell College, Mt. Vernon, Iowa  
Secretary-Treasurer: Miss Edwyl Redding, Western State College, Gunnison, Colorado

### EAST CENTRAL

President: Russell G. Harris, Hamline University, St. Paul 1, Minnesota  
Vice President: LeRoy Umbs, Wisconsin College of Music, Milwaukee, Wisconsin  
Vice President: Paul Swann, Decatur, Illinois  
Secretary-Treasurer: Raymond Gerkowski, 1006 Kensington Ave., Flint 3, Michigan

### SOUTHERN

President: Mrs. Merle Sargent, 1255 S.W. 17th Terrace, Miami 45, Florida  
First Vice President: Philip Howard, Middle Tennessee State College, Murfreesboro, Tennessee  
Second Vice President: Rolf E. Hovey, Berea College, Berea, Kentucky  
Third Vice President: Mrs. Esther Rennick, 3530 N. 24th St., Birmingham 7, Alabama  
Secretary: Willis Ducrest, Southwestern Louisiana Institute, Lafayette, Louisiana  
Treasurer: Frank Crockett, Mississippi Southern College, Hattiesburg, Mississippi

Executive Secretary: S. TURNER JONES

775 Brooklyn Avenue, Baldwin, N. Y.

American Music Teacher is published five times a year. Issues are dated: September-October, November-December, January-February, March-April, and May-June

Communications to AMERICAN MUSIC TEACHER should be addressed to:

S. Turner Jones, 775 Brooklyn Avenue, Baldwin, N. Y.

Phone: BALDWIN 3-2256

# Meet the Baldwin Hall of Fame

(Second of a series)



JOSE ITURBI



CLAUDIO ARRAU



THEODORE LETTVIN



LUBOSHUTZ and NEMENOFF



HANS SCHWIEGER



WILHELM BACKHAUS



GREGOR PIATIGORSKY



LEONARD BERNSTEIN



JORGE BOLET



BENNO MOISEWITSCH



PIERRE MONTEUX



SORIANO

These are but a few of the world-famous artists that choose the Baldwin as their concert piano. This unanimous acclaim from those most demanding of perfection stands as a noteworthy tribute to the Baldwin standard of excellence.

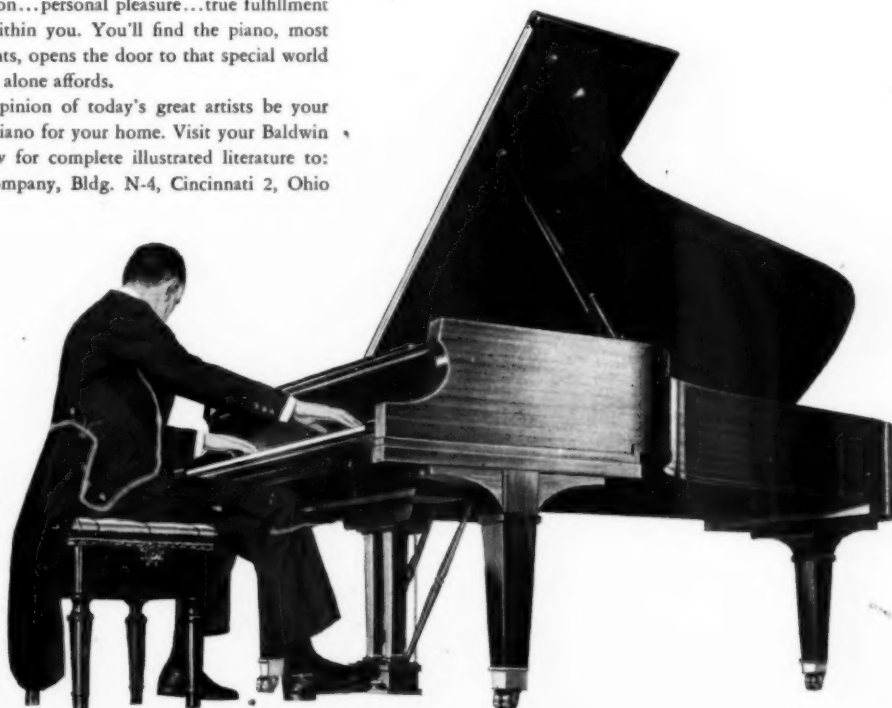
Why not discover what a Baldwin piano can bring to you. In the way of self-expression...personal pleasure...true fulfillment of the creative force within you. You'll find the piano, most popular of all instruments, opens the door to that special world of happiness that music alone affords.

Let the considered opinion of today's great artists be your guide in selecting the piano for your home. Visit your Baldwin dealer soon. Write now for complete illustrated literature to: The Baldwin Piano Company, Bldg. N-4, Cincinnati 2, Ohio



*America's first family  
in music*

BALDWIN BUILDS: BALDWIN,  
ACROSONIC and HAMILTON  
PIANOS; BALDWIN and  
ORGA-SONIC ELECTRONIC ORGANS



# Southwestern Division

ARKANSAS NEW MEXICO

OKLAHOMA TEXAS

## Fourth Biennial Convention

March 9-12, 1958

Mayo Hotel, Tulsa, Oklahoma

by Celia Mae Bryant

President, MTNA Southwestern Division

**M**EMBERS of the Music Teachers National Association will assemble at the Mayo Hotel, March 9-12, 1958, Tulsa, Oklahoma for the Fourth Biennial Convention of the Southwestern Division. A record attendance is expected for the four days of intense musical activity. The Oklahoma Music Teachers State Convention will be held in conjunction with the Division Convention.

The program has been designed to cover three areas—discussion, lecture, and performance. Distinguished performances will be given by artist performers and choral groups, and will also include a symphony concert and an opera production.

Congratulations to all the chairmen of the 11 standing Committees for their fine work. They have given much time and effort to arrange outstanding programs for the many sectional meetings.

I would like to express my appre-

Celia Mae Bryant is a piano teacher in the University of Oklahoma School of Music, Norman.

ciation to the following chairmen: *Blaise Montandon*, Del Mar College, Corpus Christi, Texas—Senior Piano; *Evelyn Bowden*, Ouachita Baptist College, Arkadelphia, Arkansas—Junior Piano; *Frank Hughes*, Trinity University, San Antonio, Texas—Theory; *Mildred Andrews*, University of Oklahoma, Norman—Organ; *Howard Groth*, Arkansas State Teachers College, Conway—Opera; *Donald McRae*, University of New Mexico, Albuquerque—Musicology; *Dorothy Brin Crocker* (President of the National Association of Music Therapy), Southern Methodist University, Dallas, Texas—Music Therapy and Psychology; *Mrs. Curtis C. Smith*, Waco, Texas—Student Activities; *Ashley R. Coffman*, Hendrix College, Conway, Arkansas—Music Education; *Richard Brothers*, University of Arkansas, Fayetteville—Voice and Choral Music; *Francis E. Jones*, University of Tulsa, Tulsa, Oklahoma—Strings.

In addition to the many sectional meetings with over sixty members

presenting a variety of sessions and fine performances, there will be three student recitals: two from Oklahoma—the college audition winners and the noncollege student programs, plus the Division Student Concert.

The Banquet program will be one of the highlights of the convention. Dr. Daniel Sternberg, past President of the Southwestern Division will serve as Toastmaster. The Banquet speaker will be Dr. Edwin E. Stein, recently appointed Dean of the Fine Arts College, University of New Mexico, Albuquerque. He is a new member in the Division from Kentucky, a fine musician and a brilliant speaker.

The musical program will be given by William Harper, tenor, and Jean Adams, violoncellist. Mr. Harper is one of the finest young artists in this country. He recently returned from Italy after two years of study on a Fulbright scholarship. His accompanist will be Davis Wil-

(Continued on page 28)

### MTNA SOUTHWESTERN DIVISION CHAIRMEN OF STANDING COMMITTEES



Evelyn Bowden,  
Ouachita Baptist  
College, Arkadel-  
phia, Arkansas—  
Junior Piano.



Donald McRae,  
University of  
New Mexico, Al-  
buquerque—  
Musicology.



Dorothy Brin  
Crocker, South-  
ern Methodist  
University, Dallas,  
Texas—Music  
Therapy and Psy-  
chology.



- even what you are doing,  
sounds better on a Steinway!

*Victor Borge*

Pianist Victor Borge encourages his daughter Frederikke, age 1, to an early start on the Steinway, on their farm in Connecticut. Mr. Borge is one of the many world-famous artists who "sound better" on the Steinway.



**The piano of great artists is best for your students**

**HAVE YOU VISITED YOUR STEINWAY DEALER RECENTLY?**

**DROP IN ON HIM—HE'LL BE GLAD TO SEE YOU**

# Western Division

ARIZONA IDAHO MONTANA

OREGON UTAH WASHINGTON

## Fourth Biennial Convention

July 27-31, 1958

Montana State University, Missoula, Montana

THE program of the MTNA Western Division 1958 Convention promises to be of great import to our members. Music leaders in various fields will share their ideas with those attending. No enterprising teacher will want to miss the opportunity to gain stature through the receiving and giving out of these ideas. The program is not all in the hands of the Divisional President as yet but she can announce several sessions at this time.

David Kraehenbuehl, editor of the *Journal of Music Theory*, is scheduled for several lectures which have been arranged by Frances Berry Turrell, Chairman of the Theory section. Mr. Kraehenbuehl is Assistant Professor of music theory at the Yale School of Music. He is a composer whose choral and instrumental works are published by Associated Music Publishers, Inc., New York City. His compositions have been performed in major American and European cities, a piano concerto being premiered in Basel, Switzerland this year.

Halsey Stevens, writer, composer, and music educator, will speak on "Theory for the Composer". He is the author of *The Life of Bela Bartok*, the biography of the great composer. He is, in addition, Chairman of the Department of Composition at the University of Southern California, and is the teacher of an increasing number of promising young composers.

Leonard Ratner, Associate Professor of Music at Stanford University whose recent book *Music, The Listener's Art* should be in the hands of every music teacher, will present his ideas on "Theory for the Layman". He is well known as a writer, lec-

turer, and music educator and an authority on Beethoven.

Of interest to piano teachers will be a demonstration and lecture on eurythmics. Miss Patricia Thompson of Pacific Lutheran College, Portland, Washington, studied the subject in Geneva, Switzerland.

Stanley Butler, President of the Oregon State Music Teachers Association, will give a Senior Piano lecture recital. His subject will be "Contrasts in Style" or "Ethos and Pathos Tendencies in Music". Mr. Butler is on the faculty of Willamette University in Salem, Oregon.

Frederich D. Trusdell, of Washington State College is in charge of several sessions on piano materials. He has contacted several important names, and a new approach is planned.

### Studio Management

An important session on studio management must be part of the convention. The prominent California teacher of piano, Miss Caroline M. Irons, of Oakland, is Chairman of a session composed of other leaders, among whom are Mrs. Gladys Lotter, First Vice President of MTA of California, Mrs. Shirley Adams, Director on the Board of MTA of California, Mrs. Margaret Thorp, President of the Arizona MTA, and Mrs. Amy Welch, member of the Executive Committee of MTNA, Past President of the Western Division, and a prominent teacher in Portland, Oregon. They will cover such subjects as: Practice Problems, Studio Incentives, Tonic for Tired Repertoires, and Public Relations.

Dr. Stacey Green, Past President of Oregon MTA will preside at the piano sessions which have been ar-

ranged with the cooperation of Mr. John T. Moore of Seattle, Washington, Chairman of the Piano Section.

A highlight will be the *Sonata (1920)* by Ernest Bloch. Wayne Angel, violinist of Portland, Oregon, accompanied by Aurora Underwood, has visited Mr. Bloch at his home on the coast of Oregon to play the work for him.

Mr. Rex Underwood has planned a magnificent program for all teachers of strings. He has obtained the film "Basic Violin Playing, Tone Production" by Henri Temianka, to be followed by a discussion panel participated in by Irving Parsons, San Francisco, John Wallace Graham of Salem, Oregon, Sister M. Feliciano of Pendleton, Oregon, and Creech Reynolds of Montana State College. Emmanuel Zetlin, violinist and teacher of the University of Washington, will speak on "The Philosophy and Semantics of Violin Pedagogy". The *Sonata Breve* by Lockrem Johnson, Northwest composer, will be performed by Eugene Andrie and Lorraine Andrie of Montana State.

The tape recorder will be demonstrated as an accompanist for home practice, as a partial substitute for studio accompanist and as a rhythmic disciplinarian. A string quartet and a viola d'amore will provide the music.

The convention will open on Sunday, July 27th, with an organ concert. The first Vice President of MTNA, LaVahn Maesch, an organist of note, from Appleton, Wisconsin, is coming to Montana for this. Two sessions of interest to organists are planned by Mrs. Nadine Dresskell, of Tempe, Arizona, on problems

(Continued on page 27)

# THEORY - COMPOSITION

## • Section of MTNA •

**E**LEVEN members of the MTNA Theory-Composition Subject Area Section held a special meeting at the Congress Hotel in Chicago on October 12-13, 1957. Three of these members, the Executive Committee of this section, were newly elected officers: Helen L. Gunderson, National Chairman, Louisiana State University; Roy T. Will, National Vice-Chairman, Indiana University; and John T. Flower, National Secretary, University of Michigan.

This Subject-Area Section, the first autonomous group to be created within the framework of MTNA, represents the only national organization of professional theory and composition teachers. Since its organization in 1952, MTNA members interested in the work of this section have realized that the scope of its activities should extend far beyond that of planning biennial convention programs.

Recognition of the increasing importance of the work of this section for MTNA and its thirty-four affiliated states led to this year's initiation of a larger discussion group. On an informal basis the Executive Committee asked Past National Chairman, Divisional Chairmen, and Special Committee Chairmen to meet with them for a wider consideration of the unlimited potentialities in this new organization. The following were present at this meeting: Norman Phelps, Past National Chairman, Ohio State University; H. Owen Reed, Past National Chairman, Michigan State University; Tom Turner, Past National Chairman, University of Iowa; Francis Pyle, Chairman, West Central Division, Drake University; Philip Slates, Chairman, Southern Division, Pea-

body College; Charles Garland, Chairman, Publications Committee, University of Missouri; Kenneth Dustman, Chairman, Audio-Visual Committee, S. W. Missouri State College; and Doy M. Baker, Audio-Visual Committee, University of Duquesne.

The original objectives of this section, "the collection and dissemination of information on all aspects of theory and composition" were reflected in the wide range of subjects considered during the two-day sessions.

First consideration was given to a study of the first revised version of "The Basic Musicianship Standards," a set of objectives formulated in 1956 by a special committee of the National Association of Schools of Music. Although the work and motives of that committee had been heartily endorsed when the first version was presented during the 1957 MTNA national convention, unqualified approval of either version was withheld because the levels of the particular skills outlined remain so high as to be unrealistic when applied on a national scale. (Since this meeting a second revision has been considered and provisionally accepted at the NASM meeting on Thanksgiving Day.)

Other matters of particular interest to the group included references to the following: 1) the value of a continued study of the results of the National Survey conducted in 1955 by Owen Reed and Eugene Selhorst, 2) Audio-Visual aids for theoretical teaching, 3) publication of significant studies in the form of brochures, abstracts, and monographs, 4) the need for stronger lines of communication between the various parts of this very

young organization ranging from the Executive Committee to the five National Divisions and, most important, to the twenty-two State Chairmen of Theory-Composition Sections.

New types of program offerings suitable for the Biennial Convention in Kansas City in 1959 also received major consideration before the close of the meeting. The idea of program collaboration of some sort with private teachers in various fields suggested realistic opportunities for mutual benefit. Most significantly, the group indicated its interest in the development of a stronger affiliation with various national and regional composers organizations.

The committee on Visual-Aid in the Teaching of Theory is collecting material for an abstract to be published by MTNA on this subject. This will list and describe the efforts now being made in the field.

Teachers who have done any experimental work, either published or unpublished, in the field of Audio-Visual aids to the teaching of theory are requested to describe the work briefly, and send it to the chairman of the Visual-Aids committee: Kenneth Dustman, State College, Springfield, Missouri.

The Theory-Composition Section of MTNA is planning the publication of a series of papers and monographs in its subject-matter area.

The Committee on Publications invites the submission of suitable, previously unpublished manuscripts, which should be sent to the chairman of this committee: Charles Garland, Department of Music, University of Missouri, Columbia, Missouri.

### MTNA SOUTHWESTERN DIVISION CHAIRMEN OF STANDING COMMITTEES



Howard Groth,  
Arkansas State  
Teachers Col-  
lege, Conway —  
Opera.



Mildred Andrews,  
University of Ok-  
lahoma, Norman  
—Organ.



Blaise Montan-  
don, Del Mar  
College, Corpus  
Christie, Texas—  
Senior Piano.



# Accuracy in Musical Performance

by Olga Samaroff

*(Madame Olga Samaroff was one of the great personalities on the musical scene, particularly in America, during the first half of this century. Born with the name Hickenlooper in San Antonio, Texas, in 1882, she adopted a family name for use in her profession which included a successful career as a pianist and many years of superb teaching of pianists, among them William Kapell.*

*In 1911 she married Leopold Stokowski, but they were divorced twelve years later. For a major part of her career she taught as a faculty member at the Juilliard School of Music and was head of the pianoforte department at the Philadelphia Conservatory.*

*It is our good fortune that during the last year of her life she took the time from her busy schedule to address the national convention of the Music Teachers National Association in Boston, January 2, 1948, and that her words were preserved in print. Those words are as needed today as they were ten years ago. With that thought in mind, they are now presented to you.)*

IN the course of twenty years activity as a music educator I have come to the conclusion that next to *inspiration*, the rarest thing in a student's approach to music is true *accuracy*. It seems rather fantastic to read a paper to such an assemblage as this one on the subject of playing right notes and yet, there is so much more to accuracy than just this process, that I have the courage to do so.

Let me discuss two questions in connection with the prevailing and appallingly low standard of accuracy among the rank and file of music students, namely; whose is the fault, and what is the true significance of accuracy in musical performance.

The fault, it seems to me, cannot be laid only at the door of the individual teacher. The distressingly low standard of accuracy among music students—a standard that would not be

tolerated in any other branch of education—is rather the result of a whole approach to the teaching of music which I am pretty sure was the initial experience of all of us here present. For convenience sake, let us call it the *19th century system of teaching music*. It was a system accepted without question in the 19th century and only now beginning to be questioned by serious educators.

## Wasteful Habits

In this system of teaching, far too little insistence upon the student's independent use of his own knowledge was made. A much too easy acceptance of mistakes that never should have been made caused the student to minimize his own responsibility towards accuracy in his work. He regarded the music lesson in which his careless mistakes were corrected by the teacher as a perfectly normal procedure. An intelligent youngster who would blush to be caught adding up two and two as five, thought nothing of playing long notes short and short notes long. Bright boys and girls who would reject as utterly impossible the substitution of the word "cow" for the word "moon" in reading, blithely played without a qualm, wrong notes that changed the whole tonality of a passage. The wasteful habit of paying someone to tell them an F sharp was an F sharp, although they possessed the knowledge that would enable them to recognize the note themselves, never seemed to bother them.

I have a vivid recollection of the first music lesson I had in Europe. It was in Paris at a convent where I had just been admitted as a boarder. I was eleven years old. The piano

students in the convent were taught by nuns, but once a month the eminent French composer and organist, Charles Marie Widor, came to supervise their work. Although I was to study piano outside of the convent, I was admitted to his class. The lesson consisted mainly of corrections of wrong notes. "G in the bass, Mademoiselle, G in the bass," was the kind of patient admonition from Widor that was the theme of the class work. The girls blushed, the nuns who taught them blushed, but everybody seemed to consider the proceedings utterly natural and normal.

Up to that time I had studied with my grandmother. I remember thinking as I listened to Widor's class that she somehow made me feel ashamed when I played wrong notes. She not only corrected them, but she managed to make me feel it would have been much simpler to play the right ones in the first place. She was ahead of her time. Widor had no wrong notes to correct in my playing and I believe this fact was the foundation of a wonderful interest he took in my work up to the time of his death.

Contrary to the belief of many people that I only accept advanced pupils with concert-caliber talent of the highest order, I have actually taught beginners, amateurs, students with little talent, students with no talent, and students of all ages. Taking into account my courses for listeners who know nothing at all about music, I have pretty well run the gamut of teaching experience. It is this that gives me so much confidence in the conviction that we twentieth-century teachers can make an important contribution to general musical education by an approach that forces

## MTNA SOUTHWESTERN DIVISION CHAIRMEN OF STANDING COMMITTEES



Ashley R. Coffman, Hendrix College, Conway, Arkansas—Music Education.



Mrs. Curtis C. Smith, Waco, Texas—Student Activities.



Frank Hughes, Trinity University, San Antonio, Texas—Theory.



the independent use of all the knowledge a student possesses—an approach that obliges the student to think.

In various debates I have had on the subject with colleagues, I invariably meet the question, "What about all the great musicians who were developed though what you call the 19th century system of teaching music?" My answer usually is, "I class them with the great men of all types who reached the heights in spite of a type of general education that included the reciting of a soon-forgotten memorized text, the birch rod as punishment, and other features which have been replaced by independent thinking and research on the part of students. The outstanding men of the past achieved their greatness in spite of, rather than because of, their education. Also we must not forget that side by side with the relatively few great artists there was always an army of nonentities in the world of music."

The fine university professor today imparts knowledge and sees to it that students progress in their work, but his relation to students outside of his lectures is rather that of a consultant than a dogmatic intellectual taskmaster. In every department of modern education, the student is expected to find out all he can for himself. If he fails, one can be reasonably sure he would not have succeeded under the old system of having all his knowledge pumped into him by a teacher.

Another question I usually meet in debating this matter is, "In teaching piano, is it not the duty of the teacher to pass on the great performance traditions of the past?" My answer to that is another question—"which tradition?"

#### Traditions

At the time I was trying to find myself as an independent musician, after being coached for ten years in Europe—in Paris, Berlin, and Vienna—there were three famous pianists generally regarded as Chopin specialists — Paderewski, DePachmann and Gabilowitch. I knew their playing thoroughly. I still possess scores in which I noted the very different and very individual way in which each one played Chopin. Shall I pass on to my students the Paderewski tradition, the DePachmann tradition or the Gabilowitch tradition? Or shall I pass on the Russian tradition as I learned it from Jedliczka, pupil of

Nicholas and Anton Rubinstein? I could also pass on the French tradition of which I had a copious dose at the Conservatoire de Paris. That would be relatively simple inasmuch as Mr. Cortot has documented it in his Chopin editions.

The truth is that the tradition passed on by any teacher is based upon what he was taught and this whole chain of passed-on traditions is actually inspired either in the beginning or somewhere along the line by preference for a particular artist or adherence to a certain school. The famous Beethoven players who were held up as models to students in Europe at the time I was working there were Eugene d'Albert and Frederic Lamond. They were as different one from the other as Schnabel and Serkin are today. Which one can be considered a "tradition?"

In arguments, I am usually asked at this point, "What do you do with your students?" My reply is, "I try to lead them straight to the composer." And this is where we come back to our main topic—accuracy.

#### Mechanics

Every child studying the piano must be taught the facts of music,—the notes and rhythmic values—just as he is taught a proper posture at the piano, a right hand position, the effective use of fingers and wrists, and the controlled production of a singing tone. It is a long and difficult business to master the mechanics of piano playing, but the inner musical development of the student is a far greater problem.

The student must learn that literal factual accuracy is not enough. As he progresses toward the threshold of art he must gradually learn the true significance of the facts he knows. In order to re-create even the simplest piece of music, he must have gained some insight into the art of composition. He must realize the importance of form without which no instrumental musical art work can be created. A mere smattering of knowledge of a few conventional types of form does not suffice. The student must be brought to realize the various ways in which different composers use basic ideas of form as tonal structure. He must learn the immense importance of the phrase-shape, the rhythmic pattern, the harmonic progression; in short, all the tone-relationships that give meaning to music.

More than once, I have had a talented student win a scholarship in my class at Juilliard, playing among other things a required *Prelude and Fugue* of Bach in the entrance examinations, only to find when I posed the question at a first lesson, "What is a fugue?" that the student's knowledge of the form was either vague and incomplete or non-existent. Sometimes I got the answer, "Oh, I had fugue two years ago!"

#### Western Art Music

In order to inspire in students the desire to learn the things necessary to the real understanding of a musical score, I find it exceedingly valuable to impart, or to review, as the case may be, a clear concept of the nature and the evolution of Western Art Music. Music students in general seldom think of the significant fact that Ancient Greece with all the glory of its civilization left no musical art works in the shape of compositions by known masters. It is often startling to these students to realize that no equivalent of Beethoven is to be found in any civilization, ancient or modern, other than our own. It brings the student's own relation to our Western Art of music into sharp focus, if he is made to study the reasons for the phenomenon of musical composition in Western Civilization, particularly three great European discoveries without which our musical art treasure never could have come into being—polyphony, notation, and musical forms. It gives the student a new respect for the score page to get some idea of the development of notation from the early neumes onward and to learn of all the work, the inventiveness and the ingenuity that went into the evolution of the art of writing down music. It opens his eyes to the miracle of a modern score in which the exact pitch and duration of every note can be given by the composer.

Let him further realize that in the values, and by that I mean not only the pitch and duration of every note, but the grouping of these notes into musical phrases and rhythmic patterns, the combinations of tones that create harmony and tonality, the over-all architectural ground-plan we call form, the dynamic gradations, the accents, the effect of tempo and fluctuations of tempo upon the mood and

(Continued on page 26)

(This is the last of a series of four radio broadcast scripts used in the spring of 1957 in the Yale Reports Series broadcast over radio station WTIC, Hartford, Connecticut. These four scripts deal with "The Place of Music in Education," and are reprinted here with the permission of Dean Luther Noss of the Yale School of Music, and the Yale University News Bureau.

While the texts were intended to be heard, and not to be read, we feel that our readers will welcome the opportunity to read and think over the ideas expressed herein.)

**MULLINS:** To extend knowledge far and wide is one of the purposes of a university. To educate and inform as well as to entertain is the task of enlightened broadcasting. To achieve these goals WTIC in cooperation with Yale University brings you each week YALE REPORTS.

Hello, everyone, this is Bernard Mullins, welcoming you to the sixty-fifth edition of YALE REPORTS, and the concluding broadcast in our transcribed series on THE PLACE OF MUSIC IN EDUCATION. This evening we'll try to explore the problems of MUSIC IN THE SECONDARY SCHOOL. And here is our editor, Edith Kerr.

**Kerr:** Thank you, Mr. Mullins. Dean Noss, we are grateful to you for being with us again and we want to welcome Mr. Keith Wilson, conductor of the Yale Band and Associate Professor of Wind Instrument Playing, and Mr. Harold Peterson, Director of Music at the Amity Regional High School in Woodbridge, to YALE REPORTS. Mr. Noss, perhaps we might begin by explaining why you felt this series would not be complete without devoting a broadcast to the subject of MUSIC IN OUR SECONDARY SCHOOLS?

**Noss:** Well, Mrs. Kerr, I might review first what we've tried to establish so far in the preceding broadcasts. First of all, we tried to define the profession of music, as a complicated full time occupation, demanding intensive training, and the best kind of training for this complicated profession; and thirdly, last week my colleagues and I tried to show the importance of music—or the study of music on the part of the non-professional in college. I pointed out that music is a language, a very complicated language, a language which tells us a lot about many civilizations; a language with which the

educated individual must at least be familiar. Familiarity alone though is not enough; a fully educated man must understand this language in order to enjoy it fully. Now, it is quite obvious that it would be a mistake to begin the teaching of this language to the student when he's eighteen years old or more. Therefore it should begin gradually at a young age, and have a real place in the educational scheme on the secondary school level.

**Kerr:** And we have with us Mr. Wilson who has worked with many of the school bands in the area, and Mr. Peterson who's out in the field teaching music in a high school to tell us what the picture is.

There is no question about the fact that music is an established part of the curricular or extra-curricular activities in our high schools today, is there, Mr. Wilson?

**Wilson:** Yes, and no. Most schools have vocal groups and bands and these are fine for the participants, but it leaves out a very large group of students who do not participate in these performing organizations, so music doesn't really play the role it should in the secondary education of many of our children.

**Peterson:** And what's more there are very few school orchestras or ensembles, and the latter, I think, is the most useful because in a small ensemble a student learns to be on his own, he has some say in choosing the materials and in the interpretation. Playing in an ensemble is something he can continue into adult life, even in a community where there are no large musical groups.

**Kerr:** Mr. Peterson, you've made a survey of music teaching throughout the country, haven't you? And was this the main problem you found? The absence of orchestras or ensembles?

**Peterson:** There were many others. One which greatly concerned me was the one Mr. Wilson mentioned, the restriction of music to the partici-

pants alone.

**Noss:** You mean that if there are courses in "music appreciation", theory, history and so on, they are restricted to the members of the vocal groups or the bands?

**Peterson:** It would be more accurate, I think, to say that the performing groups take the place of the appreciation courses. I feel that there should be classes in our high schools which are not restricted to those who participate in the musical organizations, classes which will give good instruction in music theory, history, and which will teach young people how to listen to music and analyze it.

**Wilson:** And I'd like to stress the importance of familiarity with a large variety of music, which would help develop their critical ear. In the band clinics we've held at Yale for the Connecticut Music Teachers Association, our major aim has been to play music which is not too difficult for the average high school band, but is of good quality whether it be light, popular or serious music. Several of the leaders of the high school bands have conclusively proved that their students are not only capable of but appreciate the challenge to perform good music. They're interested and receptive.

**Peterson:** I'm glad to hear you say it, Keith, because I feel very strongly that by and large kids are interested in good music. After all, they're surrounded by it, and it's very annoying to hear the statement that they like only easy popular stuff. When they become more familiar with the more serious music they like it. And I feel it is the job of the teacher to familiarize them with it; you have to whet their appetites. Youngsters are very good judges of what's good and what's bad. It's amazing how quickly they learn the difference.

**Kerr:** Mr. Peterson, I take it you're referring to the type of music done by performing groups?

# MUSIC IN THE SECONDARY SCHOOL

*Peterson:* Yes, but also to the type of music played in the music appreciation classes. Most of it is pretty stereotyped and as for the type of music played or sung by performing groups I feel that youngsters will perform and enjoy performing anything their director will teach them.

*Noss:* Mrs. Kerr, I think Mr. Peterson's work at the Amity Regional School is a fine example of that. The Amity School, as you know, is a fairly new school, and many of the children in it have had little formal music before, and yet in a short space of time Mr. Peterson has developed an amazing music program—both for the participants and non-participants. His choral group performed a Bach cantata at Christmas time, and we've asked this group to come here this evening to sing an excerpt from their next program. Mr. Peterson, what is it they're working on now?

*Peterson:* Well, among other things we're working on is a group of early English works by Morley and Byrd and for contrast some contemporary works, including "Epigram" by Randall Thompson.

*Music:* Sung by Amity High School Choir.

*Kerr:* That was very impressive, indeed. Now, to what do you attribute the progress your group has made, Mr. Peterson?

*Peterson:* Well, I hope you can tell that they were interested and enjoyed it. There is no point pushing the choir if they find a piece of music too difficult, or if they really don't seem to enjoy it, but in most cases they find that good music is worth rehearsing and that familiarity and understanding breed not contempt but an ever-increasing appreciation.

*Wilson:* It's like everything else, Mrs. Kerr, it comes down to the teacher. The performance, or understanding of music, or enjoyment of music on the part of our high school students invariably comes down to the quality of the teacher. He holds the key to whether a school's music program is a success or not. The same is true of band leaders—and bands—take, for instance the Lyman Hall High School band in Wallingford, conducted by Richard Otto.

*Music:* Played by Wallingford High School band.

The excerpt you just heard was a piece by Morton Gould that demands considerable technical facility. This is a very good band that has won

numerous awards in state and national competitions and festivals. Unfortunately, many of the best bands in the country play pretty poor music.

*Kerr:* Why is that, Mr. Wilson?

*Wilson:* Well, it's a complicated story. The teachers, or band leaders, blame the music publishers for publishing only "hack" music for bands and school orchestral groups, whereas the music publishers say they publish it because that's what the teachers buy and much of the so-called good music stays on the shelves gathering dust.

*Kerr:* In other words it's a sort of vicious circle.

*Noss:* Yes, Mrs. Kerr, and it's one which very few people have attempted to break, and the reason for it again is the tremendous amount expected of the high school music teacher, the pressures on him are fantastic.

*Wilson:* That's it, Mr. Noss, the pressures. Why the average band leader has just a few days to get his band ready for the first football game. Here in Connecticut, for example, the All State Festival takes place in October and the band leader is responsible for seeing that his students are prepared for that. There are concert programs expected before Christmas. With so many easy, flashy numbers flooding the market from different publishers, the band leader can and usually does select those that can be prepared in a minimum amount of time, not able to give much time to the quality of the music.

*Peterson:* And the same holds true for the vocal and particularly orchestral groups. There is always the pressure of time, and the desire on the part of the teacher to have his group "sound good"—so the easiest way out is to buy the latest "dancing violins" type of piece for the next performance.

*Noss:* I'm afraid the truth is that many of these overworked music teachers are laboring under all sorts of pressures to produce music in the quickest possible way; many of them are alone doing the whole job in a large high school, this means chorus, band, orchestra and more. In many cases they themselves haven't enough grounding or training in the subject of music to know that there are good pieces of music which the youngsters could master just as well as something about "dancing fiddles"—un-

fortunately they're too busy to look into the materials available.

*Peterson:* I agree completely, Mr. Noss, finding suitable fine music is a difficult and time consuming task and too many teachers have neither the time nor the training to do it properly. There is really a crying need for well trained music teachers, teachers who are themselves professional musicians, who have an understanding and thorough knowledge of available music materials and who have the background needed to give them a professional attitude toward teaching itself.

*Kerr:* Now then, as I understand it, the situation cannot be improved rapidly because it will take a long time to train the kind of teachers you describe, and who is going to do it?

*Noss:* Well, colleges and universities for the most part are aware of this problem, and the need for more good music teachers for our high schools. I've just visited ten of the important educational institutions in this country, as far west as California, and I can say that they're all greatly concerned about the training of secondary music school teachers. The professional musicians on the faculties of these schools show a particular concern for the quality of the teachers they're turning out.

*Kerr:* Mr. Noss, is Yale in its newly established graduate school of music going to do more about training of secondary school music teachers?

*Noss:* Yes, we certainly hope to. We feel it is one of our obligations to train secondary school music teachers and we're in the process of working out a program with our Master of Arts in Teaching program at Yale whereby our students who want to go into secondary school teaching will get their training in cooperation with them, and thus be able to qualify for certification. So I am hopeful that we'll be able to make some contribution in the very near future. Granted it will begin on a very small scale, but we'll try to make sure of the quality of the teachers we send out.

*Wilson:* Mr. Noss, and another thing I feel that the colleges or music schools can and should do is to encourage the young composers to write music for high school groups.

(Continued on page 27)



# PIANO MUSIC TO INTEREST THE TEEN-AGER

by George Anson

(Part 3)

## PIANO MUSIC FROM THE MODERN REPERTOIRE

published by G. SCHIRMER

All students of UPPER INTERMEDIATE and higher levels should own this wonderful collection of 51 pieces, for it represents some of the finest recent keyboard writing. Music of 39 composers from 13 nationalities give a vast broadening influence. Incidentally, a terrific money's worth, too.

## PROGRAM PIECES for the TEEN-AGER and ADULT

Book 1—EASY (through LOWER INTERMEDIATE)

Book 2—ADVANCING (mostly INTERMEDIATE)

both published CLAYTON F. SUMMY COMPANY

Eleven pieces in each volume, and just the thing to keep the interest of the teenager or older beginner without much technic. Good music by good composers.

## RECITAL PIECES

published CLAYTON F. SUMMY COMPANY

Twelve pieces on the brilliant side by Romantic and Contemporary composers, including Bach, Brahms, Chopin, Debussy, Joseffy, MacDowell, Mendelssohn, Rimsky-Korsakoff, Schuett, Shostakovich, and Tcherenpinn. A good "getting-acquainted" collection, with some old favorites, and many lesser known pieces. UPPER INTERMEDIATE and beyond.

## HANDS ALONE

Music for ONE HAND ALONE is usually considered a mere "stunt". Perhaps it often is "show-off" material, but it also has two other definite functions which need attention.

(1) If one hand is especially weak, solo work which provides musical interest will contribute to practice; and (2) if a hand is temporarily injured, certainly the student should have something for practice with the usable hand.

Here are some excellent one-composer collections which serve all the above purposes.

## BERKOWITZ, Ralph

The Right Hand's Vacation ELKAN-VOGEL COMPANY

Five very attractive pieces for the LEFT HAND ALONE. Written on one staff for two, and on the customary double staff for the others. Careful pedal is of course most essential in works of this kind. INTERMEDIATE.

## MEYEROWITZ, Harry

Three Piano Compositions for the Right Hand Alone

G. SCHIRMER

Music for this hand alone is very scarce, since the Left Hand seems to function best as a soloist. These charming little pieces are published together only, are whimsical and musical (the titles: Gavotte, Waltzing Snowflakes; and An Old Chinese Music Box), and a distinct novelty. For LOWER INTERMEDIATE.

## VON HAUP, Lois

Either Hand Alone

J. FISCHER

Five pieces which are equally successful played with either hand, thus serving a double purpose. Fingerings above and below are given, and the hand shapes and patterns always fit either hand.

## BROWSING ALBUMS

The innate curiosity of teenagers carries over into their musical activities, and surely this age is a wonderful time to get acquainted with more of the world's music other than piano literature exclusively.

George Anson is Head of the Piano Department, Texas Wesleyan College, Fort Worth, Texas.

Whatever the original form, nearly all music can be successfully played and what is even more important, discovered and enjoyed in one's own performance.

The following volumes are all excellent ones for widening the musical horizon.

## CELEBRATED SONGS

arranged for the piano by Henry Levine

THE BOSTON MUSIC COMPANY

Twenty-one of the world's most famous songs, INTERMEDIATE upward.

## EVERYBODY'S MUSIC LIBRARY

published by BOOSEY & HAWKES

A series of volumes devoted to mostly individual composers, with the best-known works of each, well arranged for hands and ears. LOWER INTERMEDIATE and upward. Among these:

BRAHMS—arranged by E. Thorne

CHOPIN—arranged by Harold Perry

FAMOUS WALTZES—arranged by E. Thorne

RACHMANINOFF—arranged by E. Thorne

SCHUBERT—arranged by Harold Perry

TCHAIKOVSKY—arranged by Harold Perry

## MOZART—His Life Told in Music

compiled and arranged by Felix Guenther

MARKS MUSIC CORPORATION

This fine and extensive anthology offers a wide sampling in chronological order of a great composer's best works. Gives a wonderful realization of how great Mozart was in all fields of composition. From EASY to DIFFICULT.

## MUSIC IS MY HOBBY

compiled by Franz Mittler MUSICORD PUBLICATIONS

An outstanding collection for real browsing, since many of the world's best-loved tunes are included. Themes and arrangements from Waltzes, Concertos, Ballets, Operas, and Symphonies are represented. INTERMEDIATE.

## THEMES from GREAT CHAMBER MUSIC

compiled by Henry Levine

THEODORE PRESSER COMPANY

Getting acquainted with great chamber music is essential for real musicians, and here we have excellent keyboard arrangements of truly great music by Beethoven, Borodin, Brahms, Corelli, Dvorak, Haydn, Mendelssohn, Mozart, Schubert, Schumann, and Tchaikovsky. UPPER INTERMEDIATE.

## THEMES from the GREAT ORATORIOS

arranged by Henry Levine

THEODORE PRESSER COMPANY

The great arias and choral numbers from the finest oratorios are also a "must" for the well-equipped musician, and this collection provides a ready keyboard acquaintance. INTERMEDIATE.

## ENSEMBLE MUSIC—FOR PIANO DUET

Duet playing is a challenge to one's musicianship and social cooperation, and also just plain "fun". Wherever there is a piano, there can be duets!

## ANDERSON, Leroy

Blue Tango

MILLS MUSIC

4/4 D major Tempo di Tango INTERMEDIATE

In "modern" style, and immediately appealing for pleasure for both players and audience.

(Continued on page 29)



# FROM THE STATE ORGANIZATIONS

## CONVENTION CALENDAR

### STATES

Oklahoma	March 9-12, Mayo Hotel, Tulsa
Texas	June 16-18, Lubbock
Indiana	July 13-15, Ball State Teachers College, Muncie
Montana	July 27-31, Montana State University, Missoula
Alabama	July 28-31, Alabama College, Montevallo
Iowa	October 12-13, Morningside College, Sioux City
Mississippi	October 25, Mississippi Southern College, Hattiesburg
Illinois	November, Southern Illinois University, Carbondale
Nebraska	November 10-11, Lincoln
Louisiana	Centenary College, Shreveport

### DIVISIONAL

Southern	February 9-12, Florida State University, Tallahassee, Florida
East Central	February 16-19, Hotel Nicollet, Minneapolis, Minnesota
West Central	February 23-26, Cosmopolitan Hotel, Denver, Colorado
Southwestern	March 9-12, Mayo Hotel, Tulsa, Oklahoma
Western	July 27-31, Montana State University, Missoula, Montana

### NATIONAL

February 24-28, 1959, Hotel Muehlebach, Kansas City, Missouri

## ARKANSAS

by Annette Smith

**E**ACH year the annual convention of the Arkansas State Music Teachers Association starts a bit earlier in order to include all the events of interest to the teachers of Arkansas. This year was no exception when the annual convention opened on November 7, 1957, at 4 p.m., in the Art Gallery of the Fine Arts Building on the University of Arkansas campus at Fayetteville. Chairman of the convention committee was Richard Brothers of the faculty of the University of Arkansas, and no effort was spared to make the convention the huge success that it was.

Bruce Simonds, internationally known pianist-composer-teacher, as guest artist of the convention gave

untiringly of himself and inspired the entire group with his lectures, performances, and personal charm. Tribute was paid Dr. Simonds in a performance of his "I am sol recedit igneus" for organ, played in an excellent organ recital by Robert Ellis.

Four young finalists in the state-wide piano contest among high school students were presented to Dr. Simonds for final adjudication. Each played the *Pastorale Sonata No. 6* by Scarlatti and another piece of his or her selection. The winner, who received a check, was Miss Caroline Booth, fifteen years old, and a junior in Fayetteville high school. Miss Booth is a pupil of Sr. Mildred Dunn of Fayetteville.

Officers for the next two years elected at the annual business meeting of the ASMTA are as follows: President, Mrs. H. E. Aye, Texarkana; First Vice President, Howard Groth, Arkansas State Teachers College, Conway; Second Vice President, Mrs. J. A. Jowers, Newport; Secretary, Miss Florence Dean, Russellville; Treasurer, William Gant, University of Arkansas, Fayetteville; Historian, Miss Jessye Mae

Harley, Warren; and Parliamentarian, Kenneth R. Osborne, University of Arkansas.

Board Members: Two years: Bruce Benward, University of Arkansas; Mrs. Lillian Taylor, Augusta; Mrs. B. E. Jansen, Little Rock; Mrs. H. G. Smith, Henderson State, Arkadelphia; Mrs. Helen Harris, A. and M. College, College Heights. Four years: Miss Esther Graham, Ft. Smith; John N. Maharg, Arkansas State College, State College; Mrs. George Mulacek, Hendrix College, Conway; Mrs. Walter J. Giller, Eldorado; Mrs. Clifton Bond, Crossett.

The one regret of an attendant to a convention is that one person cannot attend all meetings. However, from the enthusiasm engendered by each meeting in its specific field, all lectures, performances, and speeches showed great concern and scholastic excellence, and members were rewarded many times over for their efforts to weather the storms in the mountains to get there.

## GEORGIA

by Linton Cole

**T**HE fourth annual convention of the Georgia MTA took place November 10-11, 1957 at the Georgia State College for Women, in Milledgeville. Registration began at two o'clock Sunday afternoon.

The piano recital by Fili Gill of Augusta, proved an excellent beginning to the musical activities of the convention. A student recital followed with Mary Louise Rose, organist, Wesleyan College; Frances Garrard, pianist, Georgia State College for Women; Nan Rainey, soprano, University of Georgia; Deloris Lester and Gerald Becham, duo-pianists, LaGrange College; with Emily Eady, LaGrange College, as commentator. The student program has become a regular feature of Georgia conventions and exhibited talent and training of an excellent caliber on the part of each participant. The teachers attending were very happy to welcome student attendance and participation.

The program of compositions by Georgia composers gave hearing to several good examples of what is being written by our own people. John Anderson, University of Georgia, acted as moderator and host, since he is Vice President of the Georgia Composers. Student compositions were heard and an award of \$25 was given to William Rowland of Shorter College for his piano piece, "Folk Dance", judged winner in the stu-

dent composition competition. This award was made by the Georgia Composers and GMTA felt that it was good to give a place on our convention program to this means of encouraging youngsters.

The evening recital was a program of violin and piano with Nina Gerverts and Louise Harwell. Both these artists played exceptionally well; the program was a musical treat. A reception was held afterwards at the historic home (the antebellum Governor's mansion when Milledgeville was the state capital) of GSCW President and Mrs. Robert E. Lee. The evening was one of the social highlights of our convention and we fear we stayed much too late.

### Piano Session

Monday opened with a session on piano. "Improvisation at the Keyboard" was ably discussed and played by John O'Steen, Wesleyan College; Irene Harris and Michael McDowell, both of Agnes Scott College, displayed particularly fine playing of two-piano literature. At the Theory session a round-table discussion, "New Ideas on College Theory Teaching", was led by John Anderson, University of Georgia, and George Arnot, Georgia State College for Women. In a brief discussion many points were covered, giving many practical ideas to help in teaching theory.

Our General Session, with Walter Westafer presiding, was highlighted with a talk by Mrs. Merle Sargent, President, Southern Division, MTNA. Mrs. Sargent's vivacious personality and enthusiasm added greatly to our convention and we welcomed her as one of the most charming ladies we've met in a long time.

A brief panel discussion on "Should high school credit be given for private music lessons?" was much too short to have come to any real conclusions, but at least thinking was commenced by the work of the panel members.

The luncheon and Business Meeting brought our group together to start a new year.

New officers were elected as follows: President, William Weaver, Decatur; Vice President, Programs, Louise Harwell, Athens; Vice President, Membership, Mrs. Rene C. Buday, Rome; Vice President, Publicity, John Hellams, Atlanta; Secretary, Jerry Etheridge, Milledgeville; and

### GEORGIA MTA OFFICERS



President William Weaver, Decatur.



Vice President, Membership, Mrs. Rene C. Buday, Shorter College, Rome.



Vice President, Publicity, John R. Hellams, Atlanta.

Vice President, Programs, Louise Harwell, Athens.



Secretary, Jerry H. Etheridge, Georgia State College for Women, Milledgeville.



Treasurer, Harold A. Thompson, Director of Music, South Georgia College, Douglas





New!

**HIGHLIGHTS OF FAMILIAR MUSIC SERIES**

**HIGHLIGHTS OF FAMILIAR REPERTOIRE for Piano Solo**

*Compiled and edited by George Walter Anthony*

A compilation of 45 familiar selections drawn mainly from the repertoire of the concert pianist. Includes an index of composers. Over 180 pages. Grades 3 to 6. Sample of contents: Allegretto, Haydn; Arabesque #1, Debussy; Elfin Dance, Grieg; Habanera, Chabrier; Jeux d'Eau, Ravel; Mazurka, Debussy; Nareissus, Nivini; Polish Dance, Scharwenka; Romance, Sibelius; Spanish Dance, Moszkowski; To A Wild Rose, MacDowell; Valse Caprice, Newland and many more. \$2.00

**HIGHLIGHTS OF FAMILIAR SACRED MUSIC for Piano**

*Arranged by Kenneth Kimes*

68 varied but familiar sacred songs for pianists in grades 2 and upward. Some of the contents: Abide With Me; Alleluia from Exultate, Jubilate; Arioso, Thanks be to Thee; By the Waters of Babylon; Evening Prayer from Hansel and Gretel; and many more. (In preparation) \$1.50

**THEODORE PRESSER COMPANY**

Bryn Mawr, Pennsylvania

Treasurer, Harold Thompson, Douglas. These in addition to the following will compose the Executive Committee: Walter Westafer, Immediate Past President; Mrs. Charles F. Heard; and Walter Steinhaus. Our new officers will be indeed hard pressed to exhibit any more enthusiasm or to do any more work than was done by the retiring officers. Walter Westafer and his fellow officers were given a standing vote of thanks for the successful year just completed.

An organ recital by William Weaver came next. It was inspiring to hear the musicianship and technical mastery displayed by the man whom we elected to lead GMTA for the coming year.

Twin meetings followed. Piano: a demonstration of group instruction, with Troupe Harris, Jr., Washington, Georgia, in which considerable interest was aroused by the ideas—some old, some new. Voice: a lecture-recital by Ray Leonard, baritone, assisted by Elizabeth Cobb, pianist, both from the University of Georgia. The recital portion consisted of an excellent group of Schubert songs.

#### Piano Recital

Then came a piano recital by Despy Karlas, University of Georgia, whose program showed consummate artistry and a wide variety of literature.

The convention banquet, other than having good food, jolly toast-mistressing by Mrs. John O. Methvin from Columbus, and fine fellowship, afforded the group a real treat in Dr. George Beiswanger's address, "Teaching and Music". His observations were from a philosophical and aesthetic point of view, not dealing with the technique of teaching. Dr. Beiswanger's thesis was that never has music, its performance or teaching been separated, and by its very nature it cannot be divided. We hope for a complete text of the speech so that it may be shared with other interested teachers later.

Mendelssohn's *Sonata for Clarinet and Piano* was the last musical offering of the convention, with George Arnot, clarinet, and Jerry Etheridge, piano. It proved a rewarding close to a busy schedule.

We each felt that we were one of fifty-four fortunate folk to have attended the convention, and GMTA

is particularly grateful to Jerry Etheridge, Local Chairman, and Georgia State College for Women for the excellent hospitality shown our membership.



by Merton S. Zahrt

"THE best Illinois state music teachers convention yet", were the words used to describe the 1957 event by those in attendance. Since a complete story of the tentative program of this Convention appeared in the November-December 1957 issue of *American Music Teacher*, the present story will include only additions and corrections.

The convention opened on schedule at 3 p.m. on Sunday, November 10th, with Illinois State MTA President Duane A. Branigan in charge. Because other duties made it impossible for C. C. Caveny, Executive Dean of the Chicago Undergraduate Division, University of Illinois, to attend, welcome to the convention was given by Dr. Harold W. Bailey, Associate Dean of the College of Liberal Arts and Sciences. Then, following the address by Russell G. Harris, "Cow-path or Super-Highway to Musical Development?", a cantata, "Jesu, Joy and Treasure" by Buxtehude was presented by the University of Illinois (Chicago) Choral Ensemble under the direction of Edwin R. Fissinger, Assistant Professor of Music, with Barbara Baldwin, Frederick Griswold, Jr., and John Trautwein as guest soloists, and Genevieve Mitchell as accompanist.

Since LaVahn Maesch could not arrive until Sunday evening, the second address on Sunday afternoon "Words Without Song and the Music Teacher" was brought to the convention by Dr. Robert Warner of the University of Michigan. The closing item on Sunday afternoon was an interesting group of songs artistic-

ally sung by Bruce Foote, baritone, of the University of Illinois School of Music, with Duane Branigan at the piano.

Following a lovely banquet in the University Faculty Dining Room, a thrilling piano recital was played for the convention by Grant Johannesen. The program included works by Schumann and Ravel. After the piano recital there was a meeting of Music Administrators in Illinois Institutions of Higher Education.

Five section meetings were held on Monday morning, and the programs were of excellent quality throughout. Not previously announced were the following features:

At the Piano Section Meeting, pianists Allen Schrader and Mary Sauer each presented a contemporary work—one by Ross Lee Finney, *Piano Sonata No. 4*, and one by Samuel Barber, *Four Excursions*. Panel members were Louis Crowder of Northwestern University, Constance Eberling of Chicago Musical College of Roosevelt University, and Bessie Ryan, past president of ISMTA.

At the School Music Section Meet-

**SAVE FILING SPACE and COSTS!**

IN...  
CHURCHES  
SCHOOLS  
HOMES

**THERE'S NOTHING LIKE NORREN FOR MUSIC FILING!**

AND HERE'S WHY! With sturdy steel NORREN FILES you'll realize tremendous savings in filing space (up to 200% for quick step band music). And you'll save money, too... fewer cabinets do the job! Enjoy all these NORREN filing features! Music lies flat with corners protected. Trays slide easily. Identification holders on each tray insure ease of cataloging, quick identification. NORREN files come in gray, green, brown. Write for a FREE catalog today!

**SEND YOUR NEW CATALOG OF NORREN FILES TO:**

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

**NORREN MFG. COMPANY**  
P. O. Box 5086 1-7  
PASADENA CALIFORNIA



ing, contemporary works by Milan Kaderavek and by Willis Charkovsky were presented by the University of Illinois (Chicago) instrumental ensembles directed by Willis Charkovsky, Instructor in Music. In addition, a thrilling group of songs was presented by members of the Glee Club of St. Luke's School of River Forest, Illinois. A fourth panel member was Lulu Kilpatrick, Vocal Music Consultant, Oak Park, Illinois.

The String Section Meeting featured Discussion and "Demonstration of Special Problems in Teaching Violin, Viola, and Cello" with Angel Reyes (Northwestern University), Paul Rolland (University of Illinois), Paul Stassevitch (DePaul University), George Perlman (President, Illinois Unit of ASTA), Harold Klatz (NBC, Chicago) and Dudley Powers (Northwestern University).

### Theory and Voice

The Theory Section Meeting followed the program previously announced, and the Voice Section Meeting enjoyed a discussion and demonstration of voice teaching problems presented by Professor Bruce Foote, University of Illinois School of Music.

At the Third General Session, reports on the Student Affiliate Membership plan were presented by Mrs. Ethel Bullard, Dwight Drexler, Bessie Ryan, and Forest Holt Gross. A Mozart *Sonata*, K. 570 and selections by Chopin and Dohnanyi were played by Penny Peterson, winning contestant in the Recorded Audition Competition from the Northern Region of ISMTA. Rudolph Ganz presented a critique of the performance.

Following a pleasant luncheon in the University Faculty Dining Room, the final General Session got under way about 1:15 p.m. with an exciting and artistic performance by the Northwestern University Trio of the program previously announced. Following the business meeting and election of officers, the closing address "Cross Road: The Teacher's Dilemma" by LaVahn Maesch, first Vice President of MTNA, ended the convention with one of the most thought provoking presentations of the entire two days.

For the first time, the 1957 convention included exhibits. Eight exhibits including music, pianos, stringed instruments, and electronic equipment were set up.

The 1958 Convention will be held at Southern Illinois University at Carbondale the second week end in November.

### ILLINOIS STATE MTA 1957 CONVENTION PARTICIPANTS



Russell G. Harris, Director of Music Department, Hamline University, St. Paul, Minnesota, and President of MTNA East Central Division.



LaVahn Maesch, Director of the Conservatory of Music, Lawrence College, Appleton, Wisconsin, and MTNA Vice President.



Robert A. Warner, University of Michigan, Ann Arbor.



Grant Johansen, concert pianist.

tra enlarged by instrumentalists from the state, James Dixon conducting, played works by Charles Turner, William Schuman, and the *Piano Concerto No. 1* by Rachmaninoff with Richard Faith soloist. Special guest Aksel Shoitiz, internationally famous authority on German *lieder*, gave a lecture recital, and sang the "Dichterliebe" cycle by Schumann with great artistry.

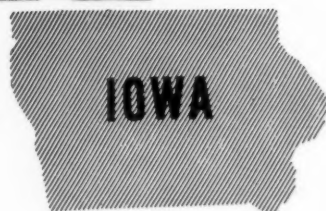
The final Contemporary Music program by faculty members and students representing eight Iowa Colleges revealed much fine creativity in process throughout our state. An enthusiastic audience greeted our composers.

An efficient business meeting conducted by Norma Cross elected Robert Larson, Morningside College, President. New business included changes in the constitution to meet present and future needs, and the division of the state into seven sections.

At an executive board meeting newly elected officers laid plans for the coming year. Our goal—"Double the Membership in '58!" This we hope to accomplish by being of greater service to the private music teachers.

Plans were made for piano workshops in each of the seven sections. Student competitions with finalists will be heard at the next Iowa Convention.

We look forward to a busy and profitable year!



by Suzanne Conklin

**M**USIC teachers from the state met in convention at Iowa City, University of Iowa playing host. The two-day meetings offered individual panel discussions in Junior Piano, Senior Piano, Voice, Strings, Theory, and Organ. Three concerts highlighted the convention.

The University Symphony Orches-



by Ronald Stetzel

**T**HE Louisiana Music Teachers Association held its sixth annual convention from October 31st through November 2nd, 1957, on the campus of John McNeese State College in Lake Charles. Convention chairman was Dr. Ralph Squires, Head of the Music Department of the host college.

Members were officially greeted by Wayne N. Cusic, President, John McNeese State College. Louisiana



## IOWA'S NEWLY ELECTED OFFICERS



College; Secretary - Treasurer Olive Barker, Cedar Falls; President Robert Larson, Morningside College; immediate past President Norma Cross, University of Iowa.

Photo by Young's Studio

MTA is also indebted to the student members of Beta Chi Chapter, Sigma Alpha Iota, and Zeta Chi Chapter of Phi Mu Alpha Sinfonia for the excellent coffee served during the planned coffee breaks.

An important part of the convention was the election of officers for next biennium. These are: President, Willis F. Ducrest, Lafayette; Vice President, Mrs. Albert Singleton, Baton Rouge; Secretary, Ronald Stetzel, Hammond; Treasurer, Mrs. Olive Owen, Oakdale, all reelected for a second term. Section chairman include: Piano, Mrs. Lucille Snyder Soule, New Orleans; Voice, A. E. Tellinghuisen, Ruston; Stringed Instruments, Eloy Fominaya, Monroe; Wind Instruments, J. H. Reynolds, Baton Rouge; Theory-Composition, George Ruffin Marshall, Lake Charles; and Membership Chairman, Roy Welch, Baton Rouge.

### Special Speakers

Louisiana MTA was privileged to have as special guests and speakers Mr. LaVahn Maesch, MTNA Vice President for Program, Appleton, Wisconsin; Mrs. Merle Sargent, President of Southern Division, Miami, Florida; and Mr. George Anson, Texas Wesleyan College, Fort Worth, who spoke at the Piano Section sessions. Mr. Maesch chose as the topic for his main address "Cross Road: the Teachers' Dilemma", in which he pointed out the fact that for the good of the music student there must be less division between the private music teacher and the music educator, but that each must be both teacher and educator. Mrs. Sargent's address "Both Ends of the Stick"

dealt with the increasing importance of local groups to balance the state, divisional, and national organizational make-up of MTNA.

On the first evening of the convention Louisiana MTA members were pleased to be guests of John McNeese State College at a stunning performance given by the American Ballet Theatre. The other evening concert was in two parts, the first a delightful comic one act opera, *Captain Lovelock* by John Duke, presented by Glory Faye Lewis, Frances Greer, Marcia Felds, Shirley Partin, Muriel Barber, and Helen V. Ininger, under the direction of Frederick Tooley, all of McNeese College. This was followed by an impressive concert by the College Singers of Northwestern State College, Natchitoches, under the direction of Donald Glattly.

### Louisiana Composers

Still another full length recital consisted of compositions written by composers living in Louisiana; *Theme and Variations for Piano* by Erving Covert, *Pastorale for Horn and Piano* by Eloy Fominaya, *Suite for Piano* by James Hanna, *who's most afraid of death* (e.e. cummings) by John Donohue, *Sonata for Piano* by James R. Burke, *archie's confession* (don marquis) by Myrtis Fortenberry, *'Twas when the Rains fell steady* (Kipling) by Stanley Trogen, and *Sonata for Piano* by Irwin Swack. Performers for this program included James Harris, Joe Naff, Edgar Davis, Stafford Wing, Eleanor Brown, and Ralph Squires.

An unusual and interesting feature was a recital of Louisiana folk songs given by Dr. Harry Oster, a

member of the English Department of Louisiana State University. Dr. Oster accompanied himself on the guitar and commented on each song, all of which were collected throughout the state by himself. The various types of Louisiana folk song represented were the Pure French, the Negro tradition in English, Cajun songs, the Anglo-Saxon tradition, the Negro-Creole group, the River Steamboat songs, and the American Epic.

Scattered throughout the convention were shorter interludes of music. Miss Mary French Barrett, Southwestern Louisiana Institute, presented a fine group of soprano solos accompanied by Ruth Taylor Ballard. Marc Loudon, a young piano, theory and composition student of Mrs. Naomi Singleton, Baton Rouge, played his own *Suite for Piano* (1956-57). Miss Eleanor Brown, Northwestern State College, played several selections from the *Ludus Tonalis* of Paul Hindemith. The McNeese Madrigalians under the direction of Edward Steiner were heard on the last day in a short program.

Music for the Louisiana MTA Luncheon was furnished by Carl Anderson, Raymond Hoffman, and James Harris, all of Louisiana State University, playing Brahms' *Trio in A minor*, Opus 114, for clarinet, cello, and piano. Presiding over the luncheon was Dr. Everett Timm, Head of the School of Music, Louisiana State University.

### George Anson

Chairman of the Piano Section, Duchien Cazedessus, Louisiana Polytechnic Institute, had chosen as consultant for all Piano Section sessions Mr. George Anson of Fort Worth, Texas. Mr. Anson was at all times interesting and informative in his remarks and illustrated his talks throughout with frequent examples on the piano. His subjects include "The Best New Piano Solos for All Grade Levels", "Pure and Applied Technic", and "Contemporary Piano Music for Teaching and Recital". At a post convention workshop for piano teachers and students Mr. Anson discussed and illustrated nineteen student concertos with accompaniments played by Miss Kathleen Allums and Miss Patricia Cavell, both of McNeese College and Mr. Cazedessus.

The Vocal Section under the chairmanship of A. E. Wilder,

Southeastern Louisiana College, heard an address on "The Singing Voice in Opera" given by Peter Paul Fuchs, Conductor-Director of the Louisiana State University Orchestra and Opera. At a later session Dr. Edward J. Hermann, Coordinator of Music and Art in the State Department of Education gave a talk on "Impressions of the Vocal Program in Our Public Schools" which he illustrated by tape recordings made within the state.

#### String Section

Eloy Fominaya, Northeastern Louisiana State College, Chairman of the Stringed Instruments Section, presented a panel discussion on specific techniques in string instrument instruction. Speakers were Gordon Epperson, cello, Louisiana State University; Dr. Irwin Swack, violin; and Warren Signor, viola, McNeese College. A second session was given over to the reading of music for small orchestras.

Miss Helen L. Gunderson, Chairman of the Theory-Composition section sponsored a panel discussion on "Basic Musician Standards" formulated by the NASM in 1956. Panel

members were Walter Jenkins, Newcomb College; Miss Myrtis Fortenberry, Centenary College; Dr. Joseph Carlucci, Northwestern State College; Miss Kathleen Allums and Dr. George Marshall, both John McNeese State College; and James Hanna, Southwestern Louisiana Institute.

#### General Session

In a general session the Theory-Composition section presented "Concrete Plans to Help Private Teachers in their Preparation of Students Who Will Become College Music Majors." A report on the Louisiana MTA *Theory Manual* which had been prepared by John Cale, Monroe, was read by George M. Kreamer, Lake Charles. Other speakers included Miss Eleanor Fleming, Baton Rouge; Mrs. Olive Owen, Oakdale; Sylvester Slate, Baton Rouge; and Mrs. Naomi Singleton, Baton Rouge. This is a topic which has been eagerly awaited, and the discussions should prove to be of great practical value to piano teachers of this state.

Members of the Louisiana MTA were able to leave the sixth annual convention with the conviction that their organization is not only a

growing one but a rapidly maturing one. The quality of all programs was exceptionally high and of great value and interest, giving promise of more important things yet to come.



by A. J. Fillmore

THE Michigan Music Teachers Association entered its seventy-second year of existence with the Annual Fall Convention at Grand Rapids, November 4-5, 1957. Host organizations were the Grand Rapids Musicians League and the Piano Teachers' Forum of Grand Rapids. Well attended by a widely representative group of private and college teachers, the event was marked by enthusiastic participation and a fine feeling of fellowship. Certainly the 1957 Convention will be remembered as one of the outstanding events in

# AMP

## NEW PIANO SOLOS

### HERMAN BERLINSKI: LITTLE SUITE FOR PIANO

- |                    |                   |
|--------------------|-------------------|
| 1. In High Spirits | 3. Very Talkative |
| 2. With Grace      | 4. Tenderly       |

.50 each

### HOUSTON BRIGHT: FOUR FOR PIANO

A short suite . . . . . 1.25

### VLADIMIR PADWA: SIX LITTLE PRELUDES

- |                     |             |
|---------------------|-------------|
| 1. Little Barcarole | 4. Dialogue |
| 2. Interlude        | 5. Shadows  |
| 3. Little March     | 6. Waltz    |

.40 each

## ASSOCIATED MUSIC PUBLISHERS

A SUBSIDIARY OF BROADCAST MUSIC, INC.

Representing: Bote & Bock • Breitkopf & Haertel • Doblinger • Enoch • Eschig • France Music • Kahnt • Leuckart • Nagel • Oesterreichischer Bundesverlag • Philharmonia Pocket Scores • Schott • Simrock • Sonzogno • Suvini Zerboni • Union Musical Espanola • Universal Edition Distributing: BMI • BMI-Canada • Schroeder & Gunther

ONE WEST FORTY-SEVENTH STREET • NEW YORK 36, N.Y.

the Association's history.

Program Chairman was Mrs. Henrietta D. Moeller, of Detroit. Co-Chairman of the Local Committee were Trena Haan and Joyce Verhaar, Presidents, respectively, of the Grand Rapids Musicians League and the Piano Teachers' Forum of Grand Rapids.

Sectional meetings covered the fields of piano, organ, voice, orchestral instruments, theory, and composition. Highlight of the piano forum was a set of two lectures, "Style, Sight-Reading, and Technique," and "Theory, Materials, and Methods," by Ada Brant, Chairman of Student Affiliates of East Central Division of MTNA.

Two workshop sessions were devoted to the topic, "The Psychology of Teaching," with all groups participating. The sonata form was paralleled in the format of the discussion. The "Exposition" having been presented before the entire group, the various sections met to glean their own findings as the "Development" of the form. The "Recapitulation" brought together these findings and a final summary was given by Dr. Ruth S. Wylie, of Wayne State University, Chairman of the workshop.

Music was presented by: Robert

## MICHIGAN MTA 1957 CONVENTION



Dutch Koffie Klatch. Left to right: Mrs. William Broersma, Miss Joyce Verhaar, Mrs. Henrietta M. Moeller, Mrs. Olive Parkes, Mrs. Henry Trapp, Mrs. Gerrit Lantinga, and Mrs. Kenneth Cox. \*

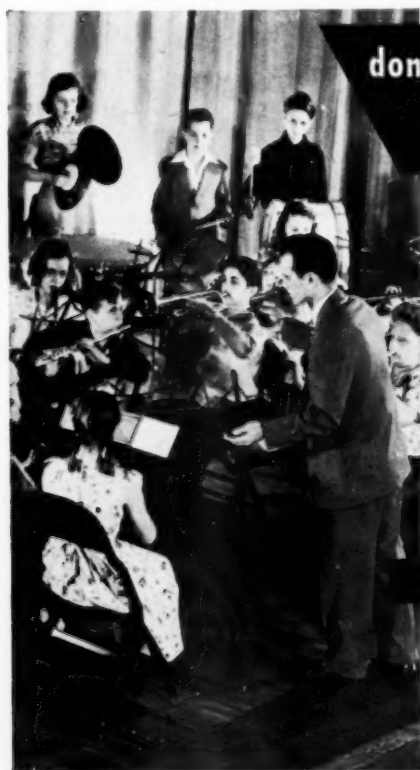
Courte, viola, and Lydia Courte, piano, of the University of Michigan; the Michigan State University Madrigal Singers; the Young Musicians of St. Cecilia Society of Grand Rapids; Elizabeth Irish, piano, of Grand Rapids, Romeo Tata, violin, Michigan State University, and Henry Gibeau, clarinet, Aquinas College; the Hope College String Quartet, and Nolan Huizenga, piano, of Grand Rapids.

Social life was not overlooked at the Convention. From the opening Dutch Koffie Klatch, with pigs-in-blankets and other Holland delicacies served by ladies in authentic costume, to the final tea given through the courtesy of the St. Cecilia Society of Grand Rapids, members were re-

minded that conventions have their lighter moments as well as their more thought-provoking aspects.

Speaker at the banquet was Dr. Russel G. Harris, President of East Central Division of MTNA. Dr. Harris was introduced by Dr. Earl V. Moore, Dean of the School of Music, University of Michigan.

New officers of the Association are Olive G. Parkes, President; Henrietta D. Moeller, First Vice President; Albert Fillmore, Second Vice President; Jean Stark, Secretary; Frank S. Stillings, Treasurer; John W. Boyse, Auditor, and Pauline Edkin, Historian. Officers at Large are: Jeanne Foster, Loraine Fraiser, Lenore L. Lanterman, Mrs. A. Risk, and Mae Nelson Stewart.



don't be disappointed...

**you'll find all the new releases as well  
as old favorites in stock at Lyon-Healy**

Everything you have ever heard or heard of is in stock at Lyon-Healy—overtures, concert selections, marches, waltzes, popular tunes . . . for the soloist, ensemble or full orchestra. Order by title, or just tell us the type and grade of music needed and our music experts will rush you a selection "on approval." Don't be disappointed—if its ever been published, you'll find it included in the world's largest selection of sheet music at Lyon-Healy.

**WRITE TODAY FOR FREE LISTINGS**

**LYON-HEALY** 243 S. Wabash, Chicago 4, Ill.

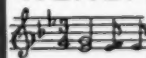
Send listings on the following \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

**LYON  
HEALY**





The Board of Directors has accepted the invitation of the Midland County Music Teachers Association for the 1958 Spring Meeting, to be held at Midland in April.



by Hardin Van Deursen

The combined meeting of the Missouri Music Teachers Association and the Missouri Music Educators Association was held in St. Joseph, Missouri at the Hotel Roubidoux on Thursday and Friday, January 9th and 10th, 1958. It was the first "joint" convention of the two associations, so only time will tell what was generally thought of the idea, but it is certain that a large number were happy with the plan.

The combine presented a fine opening for the panel "The Likenesses and Differences of MMEA and MMTA" in which panelists Julia Broughton and Leigh Gerdine, both of St. Louis, spoke on behalf of MMTA, while Sara K. White of St.

Joseph, and Keith Collins of Sikeston, spoke upon the part of MMEA.

Dorothy Dring Smutz of Webster Groves acted as clinician for the MMTA Piano Master Class this year. Hardin Van Deursen, President of the Kansas City Area Chapter of NATS, was Chairman of the Voice Sessions, while Paul Koenig of Florissant, President of the Missouri String Teachers Association, was Chairman of the String Sessions, and Charles Mitchell of St. Louis presided at the Theory-Composition meetings.

Dr. James B. Peterson, President of the MTNA West Central Division, was the luncheon speaker, choosing as his topic "Profession-Teacher of Music."

Dr. Herbert Gould was his usual jovial self as Master of Ceremonies at the Friday night banquet.

Among the performing groups heard at the convention were the Park Singers of Park College, Parkville, Kenneth Seipp, Conductor; The University of Kansas City Choir, Everett Hendricks, Conductor; the St. Joseph Senior High Vocal Groups, Frances Adams, Marvin Gench, and Ronald Phillips, Conductors, with Sara K. White, Supervisor; the Southwest High School (Kansas City) Orchestra, Ben Markley, Conductor; and the MMEA Clinic Choir, Warner Imig, Boulder, Colorado, Conductor-Clinician. Mr. O. Anderson Fuller of Jefferson City also arranged an effective program of music by contemporary Missouri composers.

President Mabelle Echols of St. Louis, Vice President Merrill Ellis of Joplin, and Secretary-Treasurer Theresa Sale of St. Louis, all deserve badges of merit for arranging such an interesting and helpful program for the private music teachers in conjunction with the school music teachers, under the leadership of M. Orville Johnson of Independence, President of MMEA.

William McBride of Columbus, Ohio, President of MENC, spoke briefly at the banquet. There was an exhibitors social hour early Thursday evening, and then a lobby sing later that night with Wilby Rice of Camdenton leading.

Other clinicians included: William Gower, Jr., Greeley, Colorado, band; Elin Jorgensen, Lawrence, Kansas, junior high vocal; Louis Trazcinsky, Lincoln, Nebraska, orchestra; Fred Weber, Michigan City, Indiana, elementary band; Frances Jones, Tulsa, Oklahoma, strings; Frank Cuppello, Columbus, brass; Philip Albright, St. Louis, bass; and Irving Hudson, Kansas City, percussion.



by Beth Anna Mekota

THE Certification Plan which the Nebraska Music Teachers Association ratified at the State Convention on November 6, 1956, has as its aim the raising of standards in the private teaching of music. Dr. James B. Peterson, Chairman of the Certification Board, comments, "No one realizes more than your Certification Board that it is impossible to legislate good teaching or high standards, any more than good morals or ethical practices can be enforced by law. We do know, however, that we have here an instrument for assuring at least the minimum adequate preparation for teaching." The plan is regarded as a first step in gaining recognition by the public of the professionally-minded teacher of high standards.

Response to certification has been decidedly favorable. Within the first year over 135 teachers were granted certificates. At present a number of applications are pending,



John Marlowe Nielson, Lillian Cooper, and Solon Alberti at the University of Colorado Workshop.

Solon  
**ALBERTI**  
"teacher of singers"  
Coaching in Repertoires

### 27th Annual Summer Teaching Schedule

HOUSTON, TEXAS—(7th Season)

June 10th to June 24th, 1958. For information, address:  
LILLIAN COOPER, 120 Portland Street.

SALT LAKE CITY, UTAH — University of Utah (9th Season)

Teachers and Students Workshop — August 4th to August 9th, 1958

Private Voice and Coaching Lessons — August 11th to August 23rd  
(University credits given)

For information, address: JOHN MARLOWE NIELSON  
University of Utah, Music Department, Salt Lake City, Utah

Permanent address—Hotel Ansonia, Broadway at 73rd St., New York 23, N. Y.



including two applications for the highest certificate, the Certificate of Professional Advancement.

The Certification Board met at the Hotel Cornhusker, Lincoln, Nebraska, on October 13, 1957 to set the permanent fees for certificates, interview applicants for the Certificate of Professional Advancement, and conduct other business. The members of the Certification Board are: Jane Pinder, Grand Island; Mrs. Eleanor Lear Graham, Omaha; Ruth Dreamer, Lincoln, Secretary; Beth Anna Mekota, Seward; Archer Hayes, Chadron, Vice Chairman; James B. Peterson, Omaha, Chairman; Mrs. Marguerite Woodruff Widener, Lincoln; Mary Louise Holding, Lincoln; Louis C. Trzcinski, Lincoln.

At the Nebraska Music Teachers Association Executive Committee meeting at the Hotel Cornhusker, Lincoln, Nebraska, October 13, 1957, plans for the 1958 Nebraska Music Teachers Association Convention were discussed. The convention has been tentatively scheduled for November 10-11, 1958, in Lincoln, Nebraska. One or more of the large musical organizations of the University of Nebraska will present a program, and it is hoped that it will be possible to include in the convention program a performance by the Lincoln Symphony Orchestra. New at the 1958 NMTA Convention will be a Wind and Percussion Section.

Dr. Wm. Randall Boehel, President of NMTA, announced the following appointments: Mr. Archer Hayes, Chadron State Teachers College, Chairman of Voice; Mr. Wesley Reist, University of Nebraska, Chairman of Wind and Percussion; Mr. Harvey Hinshaw, University of Nebraska, Chairman of Contemporary Music; Miss Grace Finch, Chairman of State Piano Teachers Workshops. Miss Finch, by reason of this appointment, also becomes a member of the National Piano Teachers Workshop Committee.

#### CHANGE OF ADDRESS

Please notify your local postmaster and AMERICAN MUSIC TEACHER, 775 Brooklyn Avenue, Baldwin, N. Y. Please furnish an address label from the wrapper of an issue showing old address or state exactly how old address appeared. Change cannot be made without the old as well as the new address.

## PENNSYLVANIA

by Elizabeth Gest

THE seventh meeting of the Pennsylvania Music Teachers Association, held in Reading, October 27-29, 1957, seemed to be, in the opinion of the delegates present, a very enjoyable affair—well planned, smooth running, with interesting programs, delightful entertainment, and genuine hospitality.

An unusual feature was the opening event on Sunday afternoon, a conducted bus trip through the Pennsylvania Dutch country, stopping at Conrad Weiser Park, named for a conspicuous colonial figure, born in Germany in 1691, later becoming one of the Colonies' outstanding citizens, interpreter for the Indians, negotiating with William Penn, great traveler, hymn writer, statesman, diplomat, grandfather of one of Washington's generals. His home

is now a small museum close to his statue in the little park.

Next stop was "Charming Forge", also of pre-revolutionary times, with a nearby large stone mansion built in 1774, and which subsequently became the home of Stiegel, the glass maker.

Then on the bus again to drive to Alsace Church, where a choral vesper service was presented by organist and choir, assisted by harpsichord, recorders, and viola da gamba, the last two instruments being played in turn by Werner von Trapp, of the well-known Trapp Family singers. He now makes his home in Reading where, with Peter LaManna, he conducts the Community School of Music and the Arts, and teaches 'cello.

#### Banquet

From there to the banquet room of the church, where a Pennsylvania Dutch dinner was served, was merely a matter of going down a small flight of stairs. The Dutch motif was carried out in the place mats, the large hand-painted menus and the names of the dishes printed in the Dutch language.

The nearby museum of the His-

### *the* 1958 **Frances Clark Piano Workshops**

*announce  
a series  
of Study Courses  
for  
Piano Teachers  
during the summer  
of 1958*

*for further information, write*  
**Frances Clark Piano Workshops**  
**32 Vandeventer, Princeton, N. J.**

torical Society was also visited, where, among other colonial relics were a spinet and clavichord, of particular interest.

The Sunday afternoon trip into the beautiful country area, with dinner and concert en route, made a novel and most happy opening for the convention and created pleasant anticipations for the events which were to follow.

The Monday meeting was opened by the president, Dallmeyer Russell, and given over to business discussions, always an integral part of a convention. The topics requiring the most time and attention were

dues—to raise or not to raise, that is the question; and to certification of private teachers, a matter still unsettled after several years of deliberation. At this meeting the Board was given the responsibility of drawing up some fundamental requirements, from which further ideas and recommendations can be evolved.

A luncheon in the hotel followed, with a musical program of songs by William E. Maier, accompanied by his wife, and violin solos by Carolyn Fox, accompanied by Miriam Weiss Heisler, followed by a talk on "Misunderstandings" by Dr. Gilbert McKloveen, faculty of Lebanon Valley

College, which proved to be thoroughly humorous and worth hearing again.

The Monday afternoon session included a symposium on "Command of the Keyboard" by Alfred Mirovitch, in which he included several short, pithy remarks, easily remembered.

Then to the lecture room of St. Paul's Church, nearby, where Mme. Freschl, of the Juilliard faculty gave oral criticisms on the singing of five soloists, each of whom presented several numbers.

In the evening the assembly room of the Reading Railroad's YMCA was used for the presentation, by the Reading Music Club, of Menotti's short opera, "Amahl and the Night Visitors".

Back to the hotel for the Punch-bowl and a humorous program. Wellington Wolf's mimicry of dramatic sopranos, while playing his own accompaniments, brought much laughter. Werner von Trapp and Peter LaManna gave a native Poi Dance from New Zealand, singing the words in their native dialect while skillfully swinging balls on long chords in intricate patterns of motion.

#### Katherine Bacon

At the Tuesday morning sessions Katherine Bacon, of the Juilliard faculty, gave interesting oral criticisms of the playing of five student pianists. After lunch she gave a lecture recital at the Women's Club, presenting an exacting program.

From there to St. Paul's lecture room again, to hear and watch Mae Spang, faculty member of Temple University, present her work with young children, although she had never seen this group before. The results were gratifying, as the music came forth from autoharps, miniature xylophones, and drums, as well as rhythm sticks without drums.

Then back to the hotel for the banquet, where the principal speaker was Edwin McArthur, conductor of the Harrisburg Symphony, and formerly a noted accompanist for many of the world's greatest singers. The other speakers were Dr. Haake, Vice President, and William E. Maier, who, due to similarity of pronunciation of names, claimed to be the Mayor and gave an entertaining talk.

Then followed all the little friendly formalities, farewells, and greetings when one administration retires and

From a prominent teacher — "The answer to a real need in teaching repertoire"

## THE ADA RICHTER PIANO COURSE

### THE OLDER BEGINNER COURSE

#### BOOKS I-II

**\$1.50 each**

Does not over-rate the ability of the Older Beginner.

Moves carefully—yet progress is rapid.

## KEYBOARD TECHNIC

**\$1.00**

Supplementary material for the Older Beginner.

See it at your dealer, without delay

**M. WITMARK & SONS • 619 West 54th Street, New York 19, N. Y.**

a new one accepts the responsibilities. Stanley Sprenger, of Philadelphia, takes the place of Dallmeyer Russel, as helmsman, assisted by other new officers and board members.

After much hand shaking, and with the unqualified conviction expressed by the delegates that this was a most enjoyable convention, the banquet room and corridors suddenly became empty and silent, as everyone disappeared to make preparations for late evening or early morning departures.

The officers elected for the next two years are: President, Stanley Sprenger, Philadelphia; First Vice President, George Haage, Reading; Second Vice President, Alma Leight, Altoona; Treasurer, Charlotte Bosler Ellis, Johnstown; and Secretary, Margaret Reeder, Charleroi.

## SOUTH DAKOTA

by Usher Abell

ALL forms of music were discussed, lectured upon, and heard at the third annual state convention of the South Dakota Music Teachers Association which was held on the campus of Northern State Teachers College, Friday and Saturday, November 8 and 9, 1957.

Special sessions on various topics were held. The Organ session combined a meeting of the American Guild of Organists with the regular convention. Leonard Palmquist and Merritt Johnson of Aberdeen, South Dakota, and Evelyn Hohf of Yankton, South Dakota, each played a short program on three different Aberdeen Church organs.

The Theory and Composition seminar included a thorough discussion with musical examples of current trends in modern composition. This seminar was under the direction of Merritt Johnson, Associate Professor of Organ and Piano, Northern State Teachers College, Aberdeen.

South Dakota composers were represented by means of a concert, Friday afternoon, November 8th. This concert was arranged by Grover L. Brown, Head of the Department of



Having coffee after the Schiotz recital at the SDMTA meeting Friday evening, November 8. Left to right: Miss Grace McArthur; Mr. Cameron Johnson, student member from Yankton College, Yankton; Mr. Usher Abell, President of SDMTA.

### FOR PIANO

- Distinguished Composers
- New and Refreshing Publications

#### MICHAEL AARON-Piano Album

Original pieces for reading, recital and recreation. These charming works range from "easy" to "moderately easy" and the student will recognize and develop the music patterns of Melody, Harmony, and Rhythm. \$ .85

#### ERIC STEINER-Chords for Pleasure

Pupils will derive pleasure from these lively and rhythmic pieces while they increase their musical knowledge and pianistic skill. Includes Marches, Waltzes and other Dances, accompanied by the Three Principle Chords of C, F, and G major. \$1.00

#### ERIC STEINER-New Tonalities

A piano book for students who enjoy new experiments in music — music that is exciting and fresh. You will find the material extremely interesting, educational and enjoyable. \$ .75

#### MARVIN KAHN-Easy Chords For Standard Hits

All-time favorite melodies arranged for the early pianist, introducing the II and VI chords in addition to the I, IV and V. Included are such famous hits as: "Rock-A-Bye Your Baby," "Caravan," "Hey, Mr. Banjo," "Shoe Shine Boy," and many others. \$ .85

#### MARVIN KAHN-Piano Moods

A collection of descriptive and highly entertaining solos styled in bright and modern settings. Brief explanations of each piece result in better interpretation and performance. \$ .75

#### HAZEL MARTIN-Boogie Fun For The Piano

Eleven original and sparkling solos for both recital and teaching. "Soft Shoe Boogie," "Clowning Around" and "The Dungaree Hop" are some of the selections found in this inventive collection. \$ .75

#### HAZEL COBB-First Solo Book For Piano

Twenty-four easy compositions suitable as either recital or teaching material. Titles include: "Happy Journey," "Lullaby," "Summer Rain," "A Jolly Jamboree," and several others. \$ .85

Send for Free piano catalog containing the finest in piano publications.

MILLS MUSIC, INC., 1619 Broadway, New York 19, N. Y.



# SCENES FROM THE SOUTH DAKOTA MTA 1957 CONVENTION

Head Table at the banquet on Friday evening, November 8, left to right: Miss Grace McArthur, Dr. John C. Kendel, Mrs. and Mr. Laiten Weed, Miss Mary Fiore, Mr. Usher Abell, Miss Frances Clark.



South Dakota Composers, whose compositions were heard at the SDMTA meeting Friday, November 8. Left to right: Mr. Merritt Johnson, NSTC, Aberdeen;



Mr. Robert C. Marek, SUSU, Vermillion; Mr. J. Laiten Weed, Yankton College, Yankton; Mr. Lewis Hamvas, Yankton College, Yankton; Mr. Floyd McClain, Yankton College, Yankton; Mr. Wendell Kumlien, NSTC, Aberdeen; Mr. Daniel Chazanoff, NSTC, Aberdeen.

Brass Ensemble which performed at the Wind Session at the SDMTA meeting on Saturday, November 9, in Aberdeen.



Music at Huron College, Huron, South Dakota.

Professor Daniel Chazanoff of Northern's Music Department led the string session and used as his topic "Early Cello Music in Relation to Early String Music".

Leland Lillehaug of Augustana College brought a group of wind instrument players to demonstrate and play music relating to the wind session of which he was the chairman.

J. Laiten Weed, Secretary-Treasurer of the SDMTA and Director of the Division of Fine Arts at Yankton College was in charge of the General Session.

In addition to the various sessions, two nationally known authorities, Aksel Schiotz and Frances Clark, conducted vocal and piano workshops respectively. Mr. Schiotz gave a voice recital Friday evening, November 8th.



by Beverly J. Pond


THE biennial convention of the Utah Music Teachers Association was held Friday, November 29, 1957, at the University of Utah, Salt Lake City, Utah. The convention was conducted by Miss Jessie Perry, Vice President, in the absence of Mr. J. Elwood Jepson, President, who has been ill for several months. The convention opened at 9:30 a.m. Mr. Ray Clark, representing the state music merchants gave greetings to the convention and discussed trends in piano sales and growth in the music field.

Special music was then presented by the University of Utah Ensemble, directed by Professor Louis Booth. Members of the ensemble were Gary Post, oboe, Florence Black, violin, and Kay Hicks, piano.

A business session was next on the agenda, at which time a report of the various committees was given.

At 10:30 a.m. an address was given by Mrs. Henrietta McElhany, MTNA Western Division President. She

*performance...*




**LIKE YOU'VE NEVER HAD BEFORE**

**playing ease  
tonal perfection  
beauty  
rugged dependability  
and the right price**

**Artley**

FLUTES and PICCOLOS  
and their smart new cases



**D. & J. ARTLEY, INC.  
ELKHART, INDIANA**

spoke on organization and ideas on teaching. Because of her wide experience in both fields her discussion was very profitable to those present.

At 11:30 a.m. a representative group of UMTA members held a discussion group on the subject "Values of Affiliated Clubs". Participating in the group were Beverly Pond, Mary Sanks, Grace Wright, and Barbara Turner.

At 12:00 noon a luncheon was held at the Fort Douglas Golf Club at which time special guests were introduced.

The Afternoon session began at 1:30 p.m. with Mr. James Vail, head of the music department at Westminster College, Salt Lake City, discussing "The Development of Musicianship through the Music Lesson". Following his very interesting discussion, a question period held sway.

At 2:40 p.m. Mr. Conrad Harrison, music critic for The Desert News Salt Lake Telegram, spoke on the subject "Music in Utah and Utah Composers". A most comprehensive treatment was given.

#### New Officers Elected

At 3:30 p.m. voting took place and the following officers were elected for the coming biennium: President, Jessie Perry, Salt Lake City; Vice President, Grace Wright, Ogden; Secretary, Nellie DeVroom, Salt Lake City; Treasurer, James Pingree, Roy; Executive Committee, Irwin Jensen, Pleasant Grove; Ada Waldron, Morgan; Helen House, Tooele; and Lucy Christensen, Logan.

Following the voting, amendments to the constitution and by-laws were presented and voted on. A code of ethics was also presented to the convention.

Following the adjournment of the convention a meeting of old and new officers took place.

#### NEW UTAH MTA PRESIDENT

Miss Jessie M. Perry, of Salt Lake City.



#### SEEN AT THE SDMTA 1957 CONVENTION



Miss Grace McArthur, Convention Chairman for the Third Annual SDMTA Meeting in Aberdeen, pouring coffee for Dr. John C. Kendel, Vice President of the American Music Conference, who was guest speaker for the annual banquet, held on Friday evening, November 8.



by Charles W. Bolen

THE forty-sixth annual convention of the Wisconsin Music Teachers Association was held at Ripon College, Ripon, Wisconsin, October 27-29, 1957. The central theme was "Music of the Romantic Period".

Out-of-state artists performing and speaking at the three day event were Mr. Arthur Loesser, well known concert pianist and author, and Mr. Joseph Knitzer, famous concert violinist. Stimulating sessions were held in theory, voice, piano, strings, wind music, and church music.

Some of the exceptionally fine music heard included a youth choir from an Appleton church, Ripon College Brass Ensemble performing Baroque open air music, Knitzer and Loesser violin-piano sonata recital, Mrs. Bjorksten, soprano from the University of Wisconsin, wind ensembles from the University and Lawrence College, a piano recital by Marlene Linzmeyer, Wisconsin College of

Music piano teacher, a Ripon College Faculty ensemble, and the Morse Family Singers who presented a program of madrigals. The quality of performers, papers and panels was unusually high.

Officers elected for next year are: Erving Mantey, Milwaukee, President; Charles Bolen, Ripon, Vice President; Wesley Tepley, Manitowac, Secretary; and Isabelle McClug, Appleton, Treasurer.

#### CHORUS TO TOUR EUROPE

Membership applications are now being accepted for THE ALL-AMERICA CHORUS 1958 annual concert tour. Directed by Dr. James Allan Dash, the chorus will visit 10 European countries June 30 thru August 20. Any talented choir singer is eligible. All expenses only \$1195.00 per person. Full information 525 N. Charles Street, Baltimore 1, Maryland—Phone Plaza 2-5513.

#### IT'S FREE

For your complimentary copy of material listed below, please send the coupon to: Music Teachers National Association, 775 Brooklyn Avenue, Baldwin, New York.

THE PARENTS' PRIMER. A pocket size booklet, distributed by the Baldwin Piano Company, offering advice on starting lessons, selecting a good teacher, and establishing good practice habits, with some discussion of new methods of teaching.

Music Teachers National Association  
775 Brooklyn Avenue, Baldwin, New York  
Please send me the item checked below:

☐ The Parents' Primer

Name .....

Address .....

City .....

State .....

NEBRASKA'S first Piano Teachers Workshop was held at the Hotel Cornhusker, Lincoln, Nebraska, on November 4, 1957, under the sponsorship of the Nebraska Music Teachers Association with the Lincoln Music Teachers Association acting as host. Miss Marguerite Klinker, as discussion leader, did a masterful job of getting almost all those present to participate in some very lively and informative sessions. Both the pros and cons of many aspects of teaching were presented along with some thought-provoking questions from the floor.

Of particular interest was the discussion of ethics. It was suggested

that every teacher should own and display a copy of the MTNA Code of Ethics. (See May-June, 1957, *American Music Teacher*.) The need of explaining to the parent his role in the success or failure of his child's musical education was thoroughly discussed. Examples of letters to parents were read, these letters presenting not only the matter of the

influence of parental attitudes, but also such items as studio policy on missed lessons, on visitors at lessons, and on other extremely practical aspects of teaching. The information concerning the music teacher and the income tax was highly informative and evoked a number of pertinent questions.

After the discussion of a multitude of details on equipment, teaching materials, student-teacher relations, parent-teacher relations, and other problems, a summing-up statement was offered to the effect that the music teacher must never forget that all these details are merely details and must remain subservient to the principal work of the music teacher; and that the principal work of the music teacher is not to see how much he can earn, or how much prestige he can garner, but rather to teach a love and appreciation of good music because he himself believes that music is a worthwhile art which contributes to our daily living much that is of value.

Teachers from twelve different communities were present at the Workshop and commented enthusiastically and appreciatively about the material discussed.

A great deal of the credit for the success of the Workshop goes to the general chairman, Miss Grace Finch of the Lincoln Music Teachers Association, for her excellent planning of a very smoothly-run day. Much credit also belongs to her committee members, Miss Ruth Dreamer of

# Nebraska's First PTW

by Beth Anna Mekota

## LINCOLN, NEBRASKA, PTW



Panel and portion of the audience



The six panel members are, from left to right: Consultant Mrs. Beth Miller Harrod, Director of Beth Miller School of Piano and Rocky Ridge Music Camp; panel members: Miss Beth Anna Mekota, Concordia College, Seward; Mr. James G. Bastian, Doane College, Crete; Mrs. Mildred Rush, Minister of Music, St. Paul's Methodist Church, Omaha; and Mrs. Marjorie Matson Smith, private teacher and organist of First Methodist Church, Lincoln; and Discussion Leader Miss Marguerite Klinker, President of the Board of the Lincoln Symphony Orchestra Association.

## Bibliography of Research Studies in Music Education

1949-1956

PREPARED BY WILLIAM S. LARSON, of the Eastman School of Music, this volume extends by some 2,000 new titles his compilation for the second edition (1932-1948), in which were incorporated titles from the first edition. The 1932-1948 volume continues in use, but its supplement, published in 1950, has been merged with the 1949-1956 Bibliography. Published as the Fall 1957 issue of the *Journal of Research in Music Education*. All present JRME subscribers of record will receive the Bibliography as their regular 1957 Fall Issue. 165 pp. (approx.). Single copy \$3.00. Until April 30, 1958, included with new annual subscription to the *Journal of Research in Music Education* at the regular JRME subscription price, \$3.75.

MUSIC EDUCATORS NATIONAL CONFERENCE, 1201 Sixteenth Street N.W., Washington 6, D. C.



Lincoln, and Mrs. Emma Loder of Waverly, for their efficient handling of publicity, and to Mrs. Winnie Owen Friede, assistant treasurer of the Lincoln Music Teachers Association, who was in charge of the registration desk. The cooperation of the local music stores who provided displays of music and an electronic piano was much appreciated.

Participants in the Workshop, in addition to Miss Marguerite Klinker of Lincoln, were Mrs. Beth Miller Harrod, Beth Miller School of Piano, Lincoln, who acted as consultant, and the following panel members: Mrs. Mildred Rush, Minister of Music, St. Paul's Methodist Church, Omaha; Mrs. Marjorie Matson Smith, private teacher and organist of First Methodist Church, Lincoln; Mr. James G. Bastian, Department of Music, Doane College, Crete; and Miss Beth Anna Mekota, Head of Piano Department, Concordia College, Seward.

*Miss Beth Anna Mekota teaches at Concordia College, Seward, Nebraska.*

## Question S and Answer S

**QUESTION:** *Why and by whom was the MTNA Piano Subject-Area Section created?*

In 1955 those present at the St. Louis convention initiated the preparation of a constitution adopted later and in its present form at the Chicago convention last Spring. Those who planned the change believe that much is to be gained by the combined and cooperative efforts of everyone interested in piano teaching. Perhaps by interesting ourselves in the problems and possibilities of teaching at all levels, we can fit our own efforts into the total picture more effectively. The idea, then, is to contribute in every way possible to better teaching of good piano music by every teacher in our great Association.

**QUESTION:** *Who will answer questions in future issues of AMERICAN MUSIC TEACHER?*

If the officers of the Piano Subject-Area Section cannot find the time or do not wish to answer a question that deserves an answer in this space, a

member of the committee will be asked to "volunteer."

**QUESTION:** *What kind of question will be answered?*

Any question related to piano teaching will be answered here if it seems to be of value to a substantial portion of the membership. Those not accepted for the magazine will be answered by way of private correspondence.

**QUESTION:** *To whom should the questions be sent?*

In order to save time and duplication of effort send them to: Mr. Keith Wallingford, Chairman, Department

of Applied Music, University of Oklahoma, Norman, Oklahoma.

**PIANO TUNING PAYS**  
Learn this Independent Profession  
AT HOME



Our patented TONOMETER simplifies learning and assures accuracy, with or without knowledge of music. Action Model and tools furnished. Diploma granted. Great shortage of tuners makes this a PROFITABLE and UNCROWDED field. 56th year. G. I. APPROVED. Write for free booklet.  
**NILES BRYANT SCHOOL**  
211 Stockton Blvd. Dept. A.  
Sacramento 20, California

# PUBLICATIONS

Two popular books covering all facets of  
elementary music education  
from Prentice-Hall . . .

## BASIC MUSIC FOR CLASS- ROOM TEACHERS: An Activities Approach to Music Fundamentals

by ROBERT E. NYE, University of Oregon, and BJORNAR BERGETHON, University of Illinois

This text not only equips teachers with essential musical knowledge and skills for schoolroom music periods, but exemplifies in its presentation the methods teachers will use. Materials and activities are treated at the child level. They provide a practical repertory of experiences as well as fundamental training.

Based on 72 familiar songs, the text provides an integrated program of 35 different musical activities. It follows a simple, cumulative sequence without rules, definitions or drills, and emphasizes creativity. Skills start with the playing of simple melody instruments, chord playing, chord singing, and accompanying and creating introductions using the 1-3-5 chord. Other skills developed are: writing music from dictation, reading music, transposing music, and creating chants and melodies for words. Special attention is paid to aural perception of chord changes, intervals, triads and inversions; complete chapters are devoted to music reading and the creating of songs. The first chapter and the last serve as a manual to the student in teaching. (The review and summary classifies all the activities as an aid in planning.)

134 pp. • 6 1/2" x 10" • Pub. 1954 •  
Paper Bound • Text price \$3.95



## TEACHING CHILDREN MUSIC IN THE ELEMENTARY SCHOOL, 2nd Edition

by LOUISE KIFER MYERS,  
Consultant in Music Education

This leading methods text for training classroom teachers and music supervisors has been strengthened by further development of the author's philosophy of teaching children through music and teaching for appreciation.

Its techniques have been refined on the basis of the author's and several hundred other teachers' experience with the previous edition which pioneered the field in 1950. An important feature of the text is that it provides standards for evaluating competency in each phase with suggestions for the needed "next" step in development. Suggestions for the music specialist stress experience in areas of teaching, curriculum and child growth equal to that in music, in order to make music for all the children a reality.

336 pp. • 5 1/2" x 8 1/4" illus. •  
Pub. 1956 • Text price \$5.25

Send for FREE  
12 page textbook catalog!

Prentice-Hall, Inc.  
Box 903  
Englewood Cliffs, New Jersey

Please send me your latest  
MUSIC textbook catalog;

Name .....  
Address .....  
Affiliation .....



To receive approval copies promptly, write: BOX 903

**PRENTICE-HALL, Inc.**

Englewood Cliffs, New Jersey

## SAMAROFF

(Continued from page 7)

character of music; in short, all the one-relationships that give meaning to music—in all these values as set down by the composer is imprisoned the aesthetic and emotional import of the music. The task of the interpreter is to find the spirit of the music. The recognizable values of the score are his clue. To handle this all-important clue inaccurately is impossibly stupid and destructive of art.

### Re-creation in Sound

A score of Beethoven's *Eroica* Symphony is at all times an art work. True, it needs to be brought to life through re-creation in sound. That is the nature of our Western musical civilization — creation, re-creation through performance, and the experience of the listener in hearing the music. Without the functioning of the composer, the performer and the listener, our Western musical civilization would have no meaning. Nevertheless, I repeat, the score of Beethoven's *Eroica* Symphony lying mute on a shelf is still an art work. The teacher of music must therefore ac-

complish the task of enabling a student to recognize the musical symbols on a score page as values, to understand the significance of these values and to make them sound. It is a long and a very difficult task.

### Musical Values

In the field of piano playing, the physical processes are so complicated and difficult that it is easy for student and teacher alike to lose sight of the all-important musical values. And yet it is possible through constant insistence to achieve the placing of equal stress upon the musical and the physical problems. I have found this to be true even in the case of children between ten and fourteen. For example, I have a boy student of thirteen at the present time, who, like the older students I have mentioned before, had no idea what a fugue was, despite the fact he had already learned six from Bach's *Well-Tempered Clavier*. I assigned him the task of finding out as much as he could himself. For this purpose I gave him that admirable, concise little Fugue primer of Higgs, published by Novello. The child was fascinated. His own Bach fugue became a totally different thing to him. He began to make discoveries in every bar. His playing became more and more alive. Whereas he had formerly played meaningless notes, after his independent voyage of discovery, he began to make music. At his next lesson he asked me where he could find out things about sonatas! Now his whole study is based upon "finding things out" and discussing them with me. I help him by adding to his knowledge of music at each lesson and applying what he has learned to whatever piece he is studying. His progress is astounding, but best of all, his interest in his work is tremendous. He may or may not become a great concert pianist, but he will certainly be the kind of musician and teacher we need in the world of music. I had the same experience with William Kapell who came to me at the age of fourteen. During the seven years we worked together he progressed day by day towards the point of complete musical independence.

Except in cases where mental limitations or sheer laziness render success impossible, I believe every student of music can be brought to the point of his or her highest possibilities through an approach that calls

into play an independent use of all his or her existing knowledge and mental and musical powers. This, of course, precludes for the teacher the easiest way, namely, playing for the student and permitting him to work on the basis of imitation. It also eliminates the kind of coaching which hands out a ready-made interpretation of music. Such coaching may bring quick and even satisfactory results in the study of any given piece of music, but what about the next piece and all those that will present the same problems after the teacher and the student have parted company? This is, in my opinion, one reason why so many talented young players win contests and make successful debuts in carefully coached programs, but then flounder helplessly as they try to find their way to musical independence and, alas, very often disappear from the scene because they are unable to assert themselves as musical personalities.

### Accuracy

To the gifted student, capable of achieving high artistic results, accuracy soon takes its rightful place in the general scheme of things. He realizes that he can get nowhere without it, but he also realizes that factual, literal accuracy only brings him to the threshold of art. He realizes that the musical values of a score must not only be recognized and understood; they must be *felt* and *interpreted*. He realizes that once he crosses the threshold where art begins, his own imagination, capacity for emotion, and musical instincts *must* come into play. He realizes that his own musical personality will reveal itself no matter how closely he adheres to what can be found in the score. There is no better example of this truth than Arturo Toscanini. Above all, the student will realize that accuracy in the sense of high fidelity to the score is not pedantic or dryly intellectual or academic. It is merely the indispensable foundation of all artistic performance.

When we read in the critical reviews of performances by young musicians that they can play modern music well, but that they have failed to capture the spirit of the classic and romantic music, we can attribute whatever truth there is in the criticism to the 19th century system of teaching music. In playing classic and romantic works, the student has

### Lutton Music Personnel Service

and

CLARK-BREWER  
TEACHERS AGENCY  
(Music Department)

We serve public schools,  
colleges, universities, and  
conservatories, by provid-  
ing qualified music per-  
sonnel.

MAY WE SERVE  
YOU?

When you need a music teacher

Write — Wire — Phone

LUTTON MUSIC  
PERSONNEL SERVICE

Room 400

64 East Jackson Blvd.  
Chicago 4, Illinois

Phone HArrison 7-1279

C. A. Lutton      B. Lutton  
Manager      Asst. Manager

hitherto done more or less everything he did because somebody else did it that way. He has been overwhelmed by traditions, editions, and inhibitions. Other people have done his thinking for him, they have directed his feeling and they have stood between him and the composer.

In studying a modern score, the student is free of all this. He is not obsessed by the idea that there is some obscure and mysterious meaning in the music which he cannot possibly find until he is forty. He approaches the score direct. He finds what he seeks at least in some degree because he believes he can, and he works with a minimum of outside interference.

### Musical Independence

If the student can be made to realize that all music can be approached in this way, his playing of classic and romantic music comes to life. High fidelity accuracy is the road to such musical independence.

No one can impart talent, imagination, or capacity for emotion to a student. The final outcome of the work of each young musician will depend upon his possession of these inborn qualities and the degree to which they have been developed. But the teacher who succeeds in establishing a high standard of accuracy in the sense of a real understanding of the values of a musical score will enable any student to re-create music. And we can never forget that recreation of the music—not virtuoso display, not a vain self-expression at the expense of the score, but a true bringing to life of music—is the only legitimate and important object of all performances. ▲ ▲ ▲

### WESTERN DIVISION

(Continued from page 4)

of the organ teacher and performer.

Our National President of MTNA, Dr. Duane H. Haskell, will address the entire convention during the General Session. Miss Jeanette Cass, MTNA Student Activities Chairman, will appear during the student program being arranged by Donald Denager of Kalispell, Montana, during which one outstanding student from each of the six states in the Western Division will perform.

There is much interest in the program being presented by Mr. John Lester, of the University of Montana music staff, for the voice teacher.

Mr. Victor Bauman of Tempe, Arizona, is arranging College sessions. One session will be a return engagement of Dr. O. M. Hartsell, formerly State Supervisor of Music, State of Montana, now on the faculty of the University of Arizona. His talk at the last convention in Phoenix is remembered by all as one of the highlights.

The President of the Idaho Music Teachers Association, Miss Wilhelmina Hoffman, of Caldwell, has accepted the Chairmanship of the Council of State and Local Presidents. Assisted by Mrs. Dixie Yost, Past President of the Western Division, this is of interest to all presidents, local and state.

Mrs. Helen La Velle, Chairman of Local Arrangements, has all her local committees appointed and reports that "Operation MTA" is in high gear ready to roll toward the goal, July 27-31, 1958, in Missoula, Montana. ▲ ▲ ▲

### MUSIC IN THE SECONDARY SCHOOLS

(Continued from page 9)

Noss: I certainly agree. This has been attempted in the past few years, but we hope to encourage more of it, Mr. Wilson.

Peterson: I certainly am convinced that if taught properly, and given the right music to perform, the children participating in high school bands, vocal groups and orchestras would get much more out of that experience, and a large number of those who don't participate would get a new meaning and understanding of the music which surrounds them through the type of course in history, theory and appreciation we described.

Noss: And both would prepare them much better for the kind of musical instruction we believe they ought to be ready for on the college level.

Kerr: Gentlemen, our time is up. Thank you very much for being with us on YALE REPORTS, and many thanks to the members of the Amity Choir and Lyman Hall Band.

Mullins: You've been listening, ladies and gentlemen, to the concluding broadcast in the YALE REPORTS SERIES ON THE PLACE OF MUSIC IN EDUCATION. Scripts of the entire series are now available without charge, write to Station WTIC, Hartford 15, Conn.

This is Bernard Mullins, inviting

## PIANISTS

Improve your playing and teaching, with the world's most up to date piano methods; the Robert Whitford Classic Piano Method, Modern Piano Method, Keyboard Technic Course, Piano Pedaling Course, Music Interpretation Course; etc. See these great methods at your Music Store now. Write for a FREE copy of PIANO TEACHING TODAY.

**ROBERT WHITFORD PUBLICATIONS**

Dept. A, 3010 N.W. 2nd Ave., Miami 37, Fla.

you to listen next Sunday evening at 6:15 when we'll bring you highlights of the Social Science Teachers Conference which will concern itself with **THE TEACHING ABOUT COMMUNISM: THE TEACHING OF BIG BUSINESS: AND THE TEACHING OF PRINCIPLES OF DEMOCRACY.**

YALE REPORTS, recorded at the Yale audio-visual center, is a presentation of WTIC in cooperation with Yale University. ▲ ▲ ▲

## EDITOR

(Continued from second cover)

about 1:00 p.m., for few people wish to tie up Saturday afternoons. Thus we have five hours on an average Saturday. An average week, then, is twenty-five hours, making an average month one hundred hours. This is the "100" in the formula. It is figured on the basis of a full average schedule. By dividing the good monthly income, the "X", by "100", the average monthly teaching hours, we arrive at a good hourly charge for our teaching.

As teachers, many of us are not entirely dependent upon the income from teaching to support ourselves and our dependents. Yet, we should charge as if it were our only source of income. If we do not, then we are underselling those whose sole income comes from teaching. We are forcing the really professional teacher to seek other means of livelihood. Thus, we lower the profession of teaching, we ask our top teachers to take a penalty in order to teach,

### TEACH EASIER with MUSIC FLASH CARDS

**FOR TEACHERS\***—the fundamentals of music on 6 x 9 inch cards. Sixty illustrations plus one 3-foot piano keyboard (42 keys). Price \$1.50  
**FOR BEGINNERS\***—same as Teachers but size 2 x 3 inches. The 60 cards are divided into 9 easy lessons with 117 questions and their answers on the back. Price \$1.00  
**FOR ADVANCED\***—teaches the student to name, write, and sight read the notes of the major, minor, 7th, dlm., and aug. chords and their inversions (207 chords). Price \$1.00

Order from your dealer or write:

**DEK-A-MUSIC COMPANY**

1102 S. 31st Ave., (Dept. AM) Bellwood, Ill.

\*Approved by the Chicago Board of Education



## A FREE TRIP TO EUROPE

Enjoy 1958 festivals on Sixth Music & Art Tour. Earn all or part of your cost as tour representative in your community. WRITE NOW for details, enroll early.

Dr. D. S. Wheelwright, S. F. State College  
San Francisco 27, California

and we undersell our own abilities, knowledge, and experience.

Lest some question the economic wisdom of charging on the basis of a twenty-five hour week in the face of the "normal" forty or forty-eight hour week of most of our clients, let us remind you and them that private teaching is a profession that requires many years of preparation, and a constant study of new materials and methods throughout one's career. The actual working hours of a good teacher will go far beyond the "normal" forty or forty-eight hour week, but we can only be paid for the hours actually spent in teaching.

Perhaps these suggestions will help you, and help explain your position to your patrons. The equation is simple, and by its use, one can figure a fair return for his time according to his own local conditions. ▲ ▲ ▲

## SOUTHWESTERN DIVISION

(Continued from page 2)

liams. Miss Adams is on the faculty of the Arkansas State Music Teachers College and principal cellist with the Little Rock Philharmonic Orchestra. Her accompanist will be Thomas Higgins. ▲ ▲ ▲

## Recent Releases

### BOOKS

**BASIC COURSE IN MUSIC.** By Hy Rensin. 64 pp. New York: Edwin H. Morris & Company, Inc. \$1.00. Provides in concise form the basic knowledge of music plus guidance in listening intelligently to music, both of which are essential for the greater enjoyment of music. Intended for use with secondary school students, college students, or laymen.

**FORBIDDEN CHILDHOOD.** By Ruth Slenczynska and Louis Biancolli. 263 pp. New York: Doubleday and Company.

Ruth Slenczynska, as a child prodigy, was acclaimed by the late Olin Downes, famed music critic, "the greatest piano genius since Mozart." However, pushed beyond her endurance by her overly ambitious father, she faded into oblivion after a few brilliant years. Today, at the age of thirty-two, the reborn Ruth Slenczynska can be seen. Since 1951 she has concertized steadily and successfully all over the world.

*Forbidden Childhood* is the frank account of her struggle to free herself from her father's domination and return to the concert stage.

**THE MARCH KING AND HIS BAND.** By Kenneth Berger. 95 pp. New York: Exposition Press. \$3.00. Biography of John Philip Sousa.

**THE MUSICIAN'S GUIDE,** the Directory of the World of Music. 1957 Edition. 864 pp. New York: Music Information Service, Inc. \$10.00. A most impressive directory covering: arrangers and copyists, associations, auditoriums and concert halls, ballrooms and dance halls, bands, booking agents, books, careers in music, concert managers, disc jockeys, editors and critics, educational organizations, electrical transcription companies, festivals, manufacturers and distributors, music publishers, musical commercial and jingle writers, opera companies, performing rights organizations, periodicals and trade publications, personal managers, program producers, record labels, recording companies, scholarships, fellowships, awards, grants, schools of music, television film producers, and union locals.

There are also seventeen special articles containing invaluable information.

This directory certainly belongs in every library in this country. It is so well organized and so well indexed and cross-indexed that anybody can find the information needed in a matter of seconds. Reference to this publication will save much letter writing for all who use this Guide.

**TECHNIQUES OF TWENTIETH CENTURY COMPOSITION.** By Leon Dallin. 223 pp. Dubuque, Iowa: Wm. C. Brown Co. \$3.50. Surveys a variety of twentieth century techniques of composition and illustrates them with examples selected from divergent styles.

**UNTUNE THE SKY.** Poems of Music and the Dance. Compiled by Helen Plotz. Illustrated with wood engravings by Clare Leighton. 162 pp. New York: Thomas Y. Crowell Co. \$3.50. From Euripides and Pindar, through Herrick and Shakespeare, to Marianne Moore and Wallace Stevens, these poems celebrate the power of music.

Poems about street musicians as well as great artists, and about teachers as well as performers and composers are included.

All music lovers regardless of their attitude towards poetry, will find joy, pleasure, and hearty chuckles within the pages of this compilation.

STJ

### PIANO

by Merle Holloway  
BOOSEY AND HAWKES

**SUNDAY SCHOOL HYMNS.** Grade 1-2. Excellent arrangements. They fill a place which is not filled by the average simplified hymnal. Suitable for Sunday School for children.

### BOSTON MUSIC COMPANY

**MELODIE.** By Alice C. Hansen. Grade 2. Suitable for adults or children. Has a real potential in interpretative value. In either strict or rubato tempo, the melody is compulsive for cantabile style.

### OLIVER DITSON COMPANY

**SIX MODAL MINIATURES FOR PIANO.** By Everett Stevens. Grade 3. Excellent introduction to modal writing. More stress could have been placed on the patterns of whole and half steps.

### CARL FISCHER, INC.

**THE BEGINNER'S OWN BOOK.** By Elizabeth Newman. Helpful for ear-training, sight-singing, harmonization,

## MUSIC TEACHERS

Simplify your bookkeeping  
with the

**NEW HRUBY LESSON RECORD**  
Only \$1.00 a copy, postpaid. Order now!  
**THE HRUBY LESSON RECORD CO.**  
14817 Euclid Ave., Cleveland 12, O.

and transposition. Material is well chosen. The approach to the subjects is authoritative.

### J. FISCHER AND BROS.

**SHIMMERING SEA.** By John Mokrejs. Grade 4. Has great appeal in melodic line and chord structure. Ending is an extended cadence in chromatic harmony. Right hand accompaniment figure in double notes offers technical difficulty. Excellent recital selection.

**CHANSON MILITAIRE.** By Gretchaninoff. Arr. by Gest. Grade 3. For two pianos. The rhythm and balance between the parts make this one of the finest short selections for two pianos.

**JO-JO THE JUGGLER.** By Everett Stevens. Grade 3. Lots of fun. Calls for two alert pianists of any age to do it well. Goes together easily. Can be learned quickly.

### HERITAGE

**THE YOUNG PIANIST.** Book 4. By Hilde Kreutzer. Continues the fine beginning of the other books in the course. Not too large. Has excellent material, well presented.

### THEODORE PRESSER

**VILLAGE NIGHTFALL.** By Samuel Wilson. Grade 3. An unusual melodic outline used with alternating hands in chords presents a challenge in nuances and cantabile playing. The syncopated rhythm of the middle section offers excellent contrast.

### G. SCHIRMER, INC.

**SWISS SONG.** By Michael Banks. Grade 2-3. A joyous piece in lilting style with gaiety and freedom. The use of ledger lines above the treble predominates.

**MOVEMENTS FROM THE MASS IN B MINOR BY BACH.** Arr. by Robin Miller. Grade 4-5. Good for church services at which an organ is not available.

**SIX PIECES FROM SILHOUETTES, OPUS 31.** By Rebikoff. Arr. by Reeder. For two pianos, four hands. None of the original flavor is lost in these arrangements. An invaluable contribution to ensemble literature.

### SCHROEDER AND GUNTHER

**JIG AT THE FAIR.** By Jean Williams. Grade 3. The pronounced accentuation in six-eight meter makes this a fine teaching piece in compound meter. Jolly. Will be well liked.

**YOUR FAVORITE CHRISTMAS CAROLS.** Arr. by Louise Garrow. Grade 2. Among the multitudinous books of Christmas carols this one has a place of its own. The print is large, the arrangements not too difficult, and the choice irreplaceable.

### M. WITMARK AND SONS

**THE OLDER BEGINNER. BOOK II.** By Ada Richter. Designed to meet every need of every taste in music. Very well done. A compilation of all types of music.

AMERICAN MUSIC TEACHER

## ANSON

(Continued from page 10)

The Syncopated Clock MILLS MUSIC  
4/4 D major *Moderato* INTERMEDIATE

Equally attractive, with its swinging rhythm, staccatos, and syncopations.

BALLANTINE, Edward  
Variations on "Mary Had a Little Lamb"

ARTHUR P. SCHMIDT

Arrangements by the composer of four of the original solo pieces, these represent very clever and utterly apt take-offs in the styles of Mozart, Brahms, Tchaikovsky, and Sousa. Immense fun for UPPER INTERMEDIATE.

BRAHMS, Johannes  
Waltzes, Opus 39 PETERS EDITION No. 3665

Few people realize that the Waltzes by Brahms, including the famous one in A flat, were originally conceived and written for Piano Duet. (And the famous one is in A major!) Any one or any number of these make fine Recital music for UPPER INTERMEDIATE use.

LUBIN, Ernest  
Theme and Variations for Piano Duet

ARTHUR P. SCHMIDT

6/8 D minor *Allegretto con delicatezza* INTERMEDIATE  
A quite recent publication, with a charming Theme and four quite contrasted Variations. The parts are of equal difficulty, with plenty to do in each part to sustain interest.

TCHAIKOVSKY, P. I.—arranged by William M. Felton  
Nutcracker Suite, Opus 71A

THEODORE PRESSER COMPANY

One of the great delights of young and old is this great Ballet. The famous eight numbers are beautifully arranged, and are not easy, taking two good well-matched players. Eternally delightful.

PIANO ENSEMBLE MUSIC—  
for TWO OR MORE PLAYERS AT TWO PIANOS

### SEPARATE WORKS

ANSON, George  
Siesta Time MILLS MUSIC  
2/4 F major With a lazy swing

LOWER INTERMEDIATE

Tango rhythm, with much give-and-take between the two pianos. Not really difficult, but needs careful attention to good ensemble and accurate dynamic observation. Set of Two Copies.

FREED, Isadore  
Carnival THEODORE PRESSER COMPANY  
No key signatures, many meters, *Allegro*,  
with verve and gaiety LOWER ADVANCED

Fine contemporary music needing two skillful players. Constant activity, constant changes of mood and style, and a fine impression of the carnival atmosphere and spirit. Set of Two Copies.

GREEN, Ray  
Jig for a Concert AMERICAN MUSIC EDITION  
3/2 No key signature Fast and Vigorous  
EARLY ADVANCED

Original and refreshing, with its vigorous American outlook and spirit. The individual parts play much in unison melodies, there are fascinating rhythmic effects, and the harmonic background is contemporary. Set of Two Copies.

MILLER, Charles  
Cubanaise THEODORE PRESSER COMPANY  
2/2 D major *Tempo di Rumba*  
UPPER INTERMEDIATE

Tuneful syncopated melodies against the driving dance rhythm of the Rumba. Needs absolute precision, strict rhythmic accuracy, and careful shadings. Set of Two Copies.

Virginia Square Dance

2/2 C major *Moderato* UPPER INTERMEDIATE

A lively rhythmic number, demanding players of equal ability who can nonchalantly toss the melodies back and forth between the pianos. Set of Two Copies.

MOWREY, Dent  
Carnival

CLAYTON F. SUMMY COMPANY  
2/4 C major Gaily LOWER INTERMEDIATE

Fine material for teenagers, since it is colorful, rhythmic, and not really difficult. Several changes of key, and numerous themes. Can sound quite dashing and brilliant. Set of Two Copies.

REBIKOV, Vladimir—arranged by Charlotte Whitmire  
The Devils Are Amused

THE WILLIS MUSIC COMPANY

2/4 No key signature *Vivo* UPPER INTERMEDIATE

A second piano part has been added to the original brief and witty solo, creating a new and fuller effect. Written in the Whole-tone scale, with attending augmented triads. The new part, Piano II, is rather involved reading at first, and excellent training for double flats. Set of Two Copies.

### COLLECTIONS

For browsing, pleasure, and for Recital use.

ARENSKY, Anton  
Suite in Canon-Form, Opus 65

SCHIRMER LIBRARY No. 1482

Eight charming numbers, the Canon idea carried out at all intervals, yet so musically that the imitation is only one part of the whole effect. Set of Two Copies for INTERMEDIATE level.

BRAHMS, Johannes  
Five Waltzes from Opus 39 PETERS EDITION No. 3667  
SCHIRMER LIBRARY No. 1530

Besides arranging the original Duets for solo piano, the composer also wrote transcriptions of five of them for Two Pianos, Four Hands. Originally they are Nos. 1-2-11-14 and 15. Probably LOWER ADVANCED, and TWO COPIES ARE NECESSARY.

ENSEMBLE AT TWO PIANOS  
published by CLAYTON F. SUMMY COMPANY

A collection of six pieces, original and arrangements, two for two pianos, four hands, and four for two pianos, eight hands. The composers include Anson, Munger, Paganini/Dieter, Schubert/Dieter, Tchaikovsky/Schumacher, and Wilson. TWO COPIES ARE NECESSARY, for INTERMEDIATE levels.

HAYDN, Joseph—arranged by Ralph Berkowitz  
Toy Symphony ELKAN-VOGEL COMPANY

A superb two-piano arrangement of this wonderful little Symphony, with the complete three movements, and many fine possible effects. INTERMEDIATE, and in a Set of Two Copies.

SMETANA, Friedrich  
Sonata in One Movement HINRICHSEN EDITION No. 19  
Just about the only work of its kind, an original Sonata for Four Players at Two Pianos. Though there is one movement only, and the piece is lengthy, interest is sustained throughout. A real novelty for an Ensemble program, and wonderful ensemble experience. The players should be UPPER INTERMEDIATE, and a COMPLETE SET OF PARTS is offered.

(Continued in the next issue)

## Directory of Officers of State Associations Affiliated with MTNA

### ALABAMA:

President—Dr. Wilbur H. Rowand, Dept. of Music, University of Alabama, Tuscaloosa  
1st Vice President—Roy McAllister, Dept. of Music, University of Alabama, Tuscaloosa  
2nd Vice President—Mrs. J. M. Murray, 1534 Roseland Drive, Birmingham  
3rd Vice President—Mr. Hugh Thomas, Dept. of Music, Birmingham Southern College, Birmingham  
4th Vice President—Mrs. Alma S. Hall, Box 535, Tyler Road,

Rt. 2, Birmingham

Secretary—Rebecca S. White, 121 Madison St., Alexander City  
Treasurer—Louise S. Bell, 2425 Loop Road, Tuscaloosa  
Editor—Mrs. Esther Rennick, 3530 N. 24th St., Birmingham  
Dean—Hubert Liverman, Music Department, Alabama Polytechnic Institute, Auburn

### ARIZONA:

President—Mrs. Margaret Talbert Thorp, 2715 East 7th St., Tucson

*Vice President*—Mrs. Jane Thomas, 2807 North 8th Ave., Phoenix  
*Secretary*—Mrs. Janice McCurnin, 4256 East Whittier, Tucson  
*Treasurer*—Mrs. Jeannette Klein, 4008 E. Osborn Rd., Phoenix

#### ARKANSAS:

*President*—Mrs. H. E. Tye, 2416 Laurel, Texarkana  
*1st Vice President*—Howard Groth, 1817 South Boulevard, Conway  
*2nd Vice President*—Mrs. J. A. Jowers, 218 Garyfield, Newport  
*Secretary*—Miss Florence Dean, 911 Denver, Russellville  
*Treasurer*—William Gant, University of Arkansas, Fayetteville  
*Historian*—Miss Jessye Mae Harley, 117 W. Cypress Street, Warren  
*Parliamentarian*—Kenneth R. Osborne, University of Arkansas, Fayetteville

#### COLORADO:

*President*—Roger Dexter Fee, Lamont School of Music, University of Denver, Denver  
*Vice President*—Ada Bloedorn, 1419 Elizabeth St., Denver  
*Vice President*—Robert Mareck, Western State College, Gunnison  
*Secretary*—Judith St. John, 1400 Detroit, Apt. 3, Denver 3  
*Treasurer*—Robert J. Organ, 812 S. Franklin St., Denver 9

#### DELAWARE:

*President*—Larry Laravela, 902 Providence Ave., Brandywine Estate, Claymont  
*Vice President*—Mrs. Margaret Stambaugh, Henlopen Acres, Rehoboth Beach  
*Secretary*—Earle C. Hughes, 214 W. 9th St., Wilmington  
*Treasurer*—Josephine Pino, 2004 Faulk Road, Wilmington

#### DISTRICT OF COLUMBIA:

*President*—Mrs. Gratia B. Woods, 313 Ethan Allen Ave., Takoma Pk., Md.  
*1st Vice President*—George Steiner, 7506 Flower Ave., Takoma Pk., Md.  
*2nd Vice President*—Charles P. Hutterer, 4300 Rosedale Ave., Bethesda 14, Md.  
*Recording Secretary*—Mrs. Viola Misko Hartman, 4305 Reno Road, Washington 8  
*Treasurer*—Mrs. Violet Ihre, 1711 31st St. S.E., Washington 20  
*Corresponding Secretary*—Mrs. Florence V. Yeager, 210 Jefferson St. N.W., Washington

#### FLORIDA:

*President*—Owen F. Sellers, School of Music, Florida State University, Tallahassee  
*1st Vice President*—A. A. Beecher, Div. of Music, University of Florida, Gainesville  
*3rd Vice President*—Mrs. E. W. Sellars, 611 Leonard Drive, Warrington  
*Recording Secretary*—Julia Moseley, The Nest, Limona  
*Corresponding Secretary*—Carolyn Oxford, 323 E. College Ave., Tallahassee  
*Treasurer*—R. E. L. Chumbley, 8335 S.W. 62nd Place, Miami

#### GEORGIA:

*President*—William Weaver, 2835 Monterey Drive, Decatur  
*1st Vice President*—Miss Louise Harwell, 703 Lyons Apartments, Athens  
*2nd Vice President*—Mrs. Rene C. Buday, Box 663, Shorter College, Rome  
*3rd Vice President*—John Hellams, 283 Tenth Street, N.E., Atlanta  
*Secretary*—Jerry H. Etheridge, Georgia State College for Women, Milledgeville  
*Treasurer*—Harold Thompson, South Georgia College, Douglas

#### IDAHO:

*President*—Miss Wilhelmina Hoffman, 1705 Dearborn St., Caldwell  
*1st Vice President*—Hall M. Macklin, Dept. of Music, University of Idaho, Moscow  
*2nd Vice President*—Mrs. Juanita O'Reilly, Potlach  
*Secretary*—Mrs. Reby Feuling Reilly, 1112 N. 16th, Boise  
*Treasurer*—Rudolph F. Goranson, Dept. of Music, Idaho State College, Pocatello

#### ILLINOIS:

*President*—Dr. Duane A. Branigan, School of Music, University of Illinois, Urbana  
*Vice President*—Northern Region—Ada Brant, 544 Downer Place, Aurora  
*Vice President*—Central Region—Carl Neumeyer, School of Music, Illinois Wesleyan University, Bloomington  
*Vice President*—Southern Region—Mrs. Ruth Tarman, Box 171, Martinsville  
*Recording Secretary*—Mrs. Harold Iles, 409 East Springfield, Champaign  
*Financial Secretary*—Mrs. Thelma Z. Anderson, 927 Mannheim Road, Westchester  
*Treasurer*—Mrs. Leona Hay Stroupe, 810 South Clinton, Oak Park

#### INDIANA:

*President*—Carl L. Nelson, Ball State Teachers College, Muncie  
*1st Vice President*—Miss Maxine E. Knorr, 234 Humpfer St., Hammond  
*2nd Vice President*—Mrs. M. N. Bridgewater, R. R. 1, New Augusta  
*3rd Vice President*—George W. Shirley, Indiana Central College, Indianapolis  
*Recording Secretary*—Miss Mary Alice Cox, 925 East Washington St., Muncie  
*Executive Secretary-Treasurer*—Paul Breitweiser, Anderson College, Anderson  
*Secretary of the Certification Board*—Theodore Hunt, 1810 Laurel Ave., Columbus  
*Editor*—Charles M. Hubbard, Ball State Teachers College, Muncie

#### IOWA:

*President*—Robert M. Larson, Morningside College, Sioux City  
*Vice President*—Alvin Edgar, Iowa State College, Ames  
*Secretary-Treasurer*—Miss Olive L. Barker, 2309½ Clay Street, Cedar Falls

#### KANSAS:

*President*—Mrs. Nelle O. Taylor, 414 N. Yale, Wichita  
*Vice President*—Millard Laing, Kansas State College, Pittsburg  
*Secretary-Treasurer*—Edgar H. Kerr, Music Dept., Ottawa University, Ottawa

#### KENTUCKY:

*President*—Miss Jane Campbell, Eastern State College, Richmond  
*1st Vice President*—Grant Graves, University of Louisville, Louisville  
*2nd Vice President*—Miss Lillian Watters, 1300 Olive Boulevard, Murray  
*Secretary*—Mrs. Blanche Seevers, Eastern State College, Richmond  
*Treasurer*—Ford Montgomery, University of Kentucky, Lexington

#### LOUISIANA:

*President*—Willis Ducrest, Southwestern Louisiana Institute, Lafayette  
*Vice President*—Mrs. Albert Singleton, 1503 Stephens Avenue, Baton Rouge  
*Secretary*—Ronald Stetzel, Southeastern Louisiana College, Hammond  
*Treasurer*—Mrs. Olive Owen, 113 N. 13th, Oakdale

#### MARYLAND:

*President*—Mrs. Elizabeth R. Davis, 3805 Juniper Road, Baltimore 18  
*1st Vice President*—Mr. H. Emerson Meyers, 3006 29th Avenue, Hyattsville  
*2nd Vice President*—Mr. Gerald E. Cole, Western Maryland College, Westminster  
*Recording Secretary*—Mrs. Miriam K. Young, Garrison Forest School, Eccleston  
*Corresponding Secretary*—Mrs. Carol B. Diggs, 3701 Clifton Avenue, Baltimore 16  
*Treasurer*—Mr. Charles N. Showard, 817 Camden Street, Salisbury

(Continued on third cover)



# ARTHUR GERRY

Distinguished Vocal Authority  
Technique of Early Italian School  
Preparation for Recital, Opera, Oratorio

Member American Academy of Teachers of Singing • 15 West 67th St., New York 23, N. Y.

## EDUCATION FOR SUCCESS IN THE MUSICAL PROFESSION

One- and two-year Certificate courses prepare for private studio teaching. Four- and five-year courses lead to Bachelor's and Master's Degrees, and include cultural training at Downtown Center of University of Chicago.

★  
Majors in piano, voice, organ, violin, cello, wind instruments, composition, and public school music.

★  
Faculty of renowned European and American teachers includes distinguished opera and concert artists.



★  
Founded 1895. Splendidly equipped lake-front building in the heart of cultural Chicago. Dormitory.

★  
Many opportunities for public recital, solo and group performance. Symphony orchestra. Chorus. Opera Class.

★  
Member of the National Association of Schools of Music.  
For free catalog, write to Arthur Wildman, Musical Director.

## SHERWOOD MUSIC SCHOOL

SHERWOOD BUILDING • 1014 S. MICHIGAN AVE. • CHICAGO 5, ILL.



## ST. LOUIS INSTITUTE of MUSIC

John Philip Blake, Jr., President

A NON-PROFIT Educational Institution of Higher Learning  
Approved for all veterans and foreign students.

Member National Association Schools of Music

St. Louis 5, Missouri

## MAY ETTS WORKSHOPS

Principles of Master Technique and  
Fresh Perspectives for Piano Teachers  
Arrangements now being made for your city

For information — write

709 Steinway Building  
113 West 57th Street, New York 19, N. Y.

## "WRITE and PLAY"

Giant Music Tablet \$1. PIANOFOAM resilient roll-up practice keyboard \$10. Scale Charts \$1. "PLAY IN ALL KEYS" Technic Duets \$1.75 etc. CONE-ROYT MUSIC LEARNING AIDS, Educational Director: Madeleine Carabo-Cone, author "HOW TO HELP CHILDREN LEARN MUSIC" (HARPER, \$3.50) Free brochure: Box 356, Scarsdale, N. Y.

## ADVERTISERS Index

Solon Alberti	18	Mills Music, Inc.	21
All-America Chorus, The	23	Miracle Series of Modern Music	31
D. & J. Artley, Inc.	22	Music & Art Tour	28
Associated Music Publishers, Inc.	16	Music Educators National Conference	24
Baldwin Piano Company, The	1	National Guild of Piano Teachers	32
Niles Bryant School	25	Norren Mfg. Company	13
Frances Clark Piano Workshops	19	Prentice-Hall, Inc.	25
Cone-Royt Music Learning Aids	31	Theodore Presser Company	12
Dek-A-Music Company	27	St. Louis Institute of Music	31
Eastman School of Music	31	Sherwood Music School	31
May Etts Workshops	31	Steinway & Sons	3
Arthur Gerry	31	Robert Whitford Publications	27
Hruby Lesson Record Co., The	28	M. Witmark & Sons	20
Lutton Music Personnel Service	26		
Lyon Healy	17		

## EASTMAN SCHOOL OF MUSIC

of

The University of Rochester

HOWARD HANSON

Director

ALLEN I. McHOSE

Director of the Summer Session

## SUMMER SESSION 1958

June 23-August 1

### \* \* \* WORKSHOPS \* \* \*

July 7-11 {Vocal Training  
String Ensemble

July 14-18 {Wind Ensemble  
Church Organists  
and Choir Directors

July 19 Trombone under Emory Remington (one day)

July 21-25 {Piano Teachers  
Music Library

### \* \* \* INSTITUTES \* \* \*

Three-week courses for Band, Orchestra, Chorus and String Orchestra Directors.

### \* \* DEGREE STUDY \* \*

### \* \* SPECIAL STUDY \* \*

Residence Hall accommodations

For information write

EDWARD H. EASLEY

Director of Admissions

EASTMAN SCHOOL OF MUSIC  
ROCHESTER 4, NEW YORK

MODERN HARMONY—Condensed and Simplified. Including: Improvisation, Modulation and Transposition. Complete in one Volume \$3.00 Prepaid. Miracle Series of Modern Music. 12 South Fair Oaks Ave., Pasadena, California.

## *Good News from Guild President*

*Certification* of Teachers is available to those meeting requirements from American College of Musicians, incorporated in New York State in 1886 and reincorporated in Texas in 1946. Irl Allison says: "All teachers should wish to be certified also by their State Associations and any other recognized standardizing agency. One cannot have too many such credentials—proofs of ability."

*Scholarships* \$100 scholarships are available for High School seniors who have played ten numbers ten years with 95% average.

*\$1,000* Artist Prize. Other prizes from \$750 to \$5 (about \$20,000 in all) for all classifications from beginners to professionals in the Guild Biennial Recording Festival, starting again this year.

*Non-Competitive Auditions* as usual in the spring. Enter ALL pupils this year and avoid regrets,—so many opportunities are coming!

# **NATIONAL GUILD OF PIANO TEACHERS**

**National Headquarters**

**Box 1113**

**Austin 66, Texas**

## STATE OFFICERS

(Continued from page 30)

### MICHIGAN:

*President*—Miss Olive Parkes, 22 W. Kingman, Battle Creek  
*1st Vice President*—Henrietta D. Moeller, 16720 Kentfield, Detroit  
*2nd Vice President*—Albert Fillmore, 52 Putnam, Detroit 2  
*Secretary*—Jean Warner Stark, 1012 W. Sugnet Road, Midland  
*Treasurer*—Frank S. Stillings, Burton Memorial Tower, University of Michigan, Ann Arbor

### MINNESOTA:

*President*—Anthony Chiuminatto, College of St. Thomas, St. Paul  
*1st Vice President-Treasurer*—Mrs. Frances Hoffman, 3804 Park Avenue, Minneapolis 7  
*2nd Vice President*—Myrtle Weed, 222 Kellogg Boulevard, St. Paul  
*3rd Vice President*—Margaret F. Berg, 1122 Lowry Avenue North, Minneapolis

### MISSISSIPPI:

*President*—Roger P. Phelps, Music Dept., Mississippi Southern College, Hattiesburg  
*Vice President*—Grady Cox, Mississippi College, Clinton  
*Secretary-Treasurer*—Parks Grant, Music Dept., University of Mississippi, University

### MISSOURI:

*President*—Merrill Ellis, Joplin Junior College, Joplin  
*Vice President*—Kenneth L. Dustman, 1016 S. Pickwick Ave., Springfield  
*Secretary-Treasurer*—Miss Floella Farley, Cottey College, Nevada

### MONTANA:

*President*—Mrs. Leona S. Marvin, 737 Keith, Missoula  
*1st Vice President*—Mrs. Helen La Velle, 700 West Galena, Butte  
*2nd Vice President*—Mrs. Jean Crockett, Chinook  
*Secretary*—Mrs. J. H. Staley, 840 Beverly Avenue, Missoula  
*Treasurer*—Mrs. A. B. Friedlund, 624 Fourth Avenue, Glasgow

### NEBRASKA:

*President*—William Randall Boehle, Nebraska State Teachers College, Chadron  
*Vice President*—Gordon H. Ohlsson, Hastings College, Conservatory of Music, Hastings  
*Treasurer*—Miss Grace Finch, 1035 So. 17th Street, Lincoln  
*Secretary*—Beth Anna Mekota, Concordia Teachers College, Seward

### NEW MEXICO:

*President*—Shirley Jarrett, 123 Broadway, S.E., Albuquerque  
*Vice President*—Carl Jacobs, Music Dept., New Mexico A. & M.A., State College  
*Secretary*—Gillian Buchanan, Eastern New Mexico University, Portales  
*Treasurer*—Charles Brown, 2613 San Pablo, N.E., Albuquerque

### NORTH DAKOTA:

*President*—Mrs. W. H. Temple, 1502 12th Street North, Fargo  
*Vice President*—John W. Seale, Jamestown College, Jamestown  
*Secretary-Treasurer*—Mrs. Ray Johnson, 1322 South 11th Street, Moorhead, Minnesota

### OHIO:

*President*—Florence Nusly, 1315 Cleveland Avenue, N.W., Canton 3  
*1st Vice President*—Edward Flanders, 3909 E. 177 St., Cleveland 28  
*2nd Vice President*—Frank Friedrich, 29825 Lake Road, Bay Village  
*Executive Secretary-Treasurer*—John O. Samuel, 9421 Birchwood Road, Garfield Heights 25

### OKLAHOMA:

*President*—Lemuel Childers, 2142 S. Cincinnati, Tulsa 14

*1st Vice President*—Mary L. Shoe, 315 Eastside Boulevard, Muskogee  
*2nd Vice President*—Clair McGavern, Oklahoma Baptist University, Shawnee  
*3rd Vice President*—Keith Wallingford, University of Oklahoma, Norman  
*4th Vice President*—Celia Mae Bryant, 614 Okmulgee, Norman  
*Recording Secretary*—Julia B. Hunt, Shidler  
*Corresponding Secretary*—Clio C. Steinson, 816 S. Evanston, Tulsa  
*Treasurer*—Robert D. Heckman, 711 N. Florence, Tulsa

### OREGON:

*President*—Stanley Butler, College of Music, Willamette University, Salem  
*Vice President*—Joseph Bryce, Dept. of Music, Oregon State College, Corvallis  
*Secretary*—Flora Maloney Stone, 804 First Street, McMinnville  
*Treasurer*—Byrle B. Ramp, 561 East Lincoln, Hillsboro

### PENNSYLVANIA:

*President*—Stanley Sprenger, 252 South Van Pelt Street, Philadelphia 3  
*1st Vice President*—George Haage, 226 South 5th Street, Reading  
*2nd Vice President*—Alma Leighty, 2906 Broad Street, Altoona  
*Treasurer*—Mrs. Charlotte B. Ellis, 197 Ohio Street, Johnstown  
*Secretary*—Mrs. Margaret Reeder, R. D. 1, Charleroi

### SOUTH DAKOTA:

*President*—Usher Abell, Dept. of Music, University of South Dakota, Vermillion  
*Vice President*—J. Earl Lee, Augustana College, Sioux Falls  
*Secretary-Treasurer*—J. Laiten Weed, Yankton College, Yankton

### TENNESSEE:

*President*—Cyrus P. Daniel, Vanderbilt University, Nashville  
*Vice President*—Guy Bockmon, University of Tennessee, Knoxville  
*Secretary*—Erwin Schneider, University of Tennessee, Knoxville  
*Treasurer*—Alma Baskerville, Box 180, Jefferson City

### TEXAS:

*President*—Rachel Kent, 2310 Calder Avenue, Beaumont  
*1st Vice President*—Roy J. Johnson, 2405 Bridle Path, Austin  
*2nd Vice President*—Mrs. Elizabeth Morris, 3504 South Polk, Amarillo  
*Secretary-Treasurer*—Joseph Kirshbaum, Tyler Junior College, Tyler  
*Permanent Executive Secretary-Treasurer Emeritus*—Ruby K. Lawrence, 5915 Palo Pinto, Dallas

### UTAH:

*President*—Miss Jessie M. Perry, 1819 Gunderson Lane, Salt Lake City  
*Vice President*—Mrs. Elliot Wright, 1368 Arlington Drive, Ogden  
*Secretary*—Mrs. Nellie DeVroom, 216 B Street, Salt Lake City  
*Treasurer*—Mr. James Pingree, 5410 South 1900 West, Roy

### WASHINGTON:

*President*—Leonard Jacobsen, 3010 North 25, Tacoma  
*1st Vice President*—Mrs. Ina Lane, 1934 Davidson, Richland  
*2nd Vice President*—Virginia Clancy Moore, 812 Syringa Road, Spokane  
*Secretary*—Mrs. Lois Whitner, Box 728, Montesano  
*Treasurer*—Mrs. Lois Hall Petersen, 723 3rd Street South, Kirkland

### WISCONSIN:

*President*—Erving Mantey, Wisconsin College of Music, 1584 N. Prospect Pk., Milwaukee  
*Vice President*—Charles Bolen, 450 Spaulding Ave., Ripon  
*Secretary*—Wesley Tepley, 715 North 5th Street, Manitowoc  
*Treasurer*—Isabelle McClung, Lawrence Conservatory of Music, Appleton



# Membership Drive Scoreboard #6

## Goal—10,000 New Members

Score for period from September 1, 1957 to January 17, 1958

Place	State	Total New Members *	
1	Texas	137	T
2	Kansas	111	
3	Louisiana	89	O
4	Nebraska	85	P
5	Arizona	83	
6	Kentucky	73	T
	Michigan	73	
7	Iowa	67	E
8	South Dakota	61	N
9	Maryland	55	
10	Ohio	48	
11	Georgia	46	
12	Mississippi	45	
13	Oklahoma	43	
14	Illinois	37	
15	Minnesota	33	
16	Idaho	31	
17	Missouri	30	
18	Montana	28	
19	North Dakota	24	
20	Colorado	23	
21	Arkansas	22	
22	Florida	20	
23	Washington	19	
24	New Mexico	18	
25	District of Columbia	12	
26	Pennsylvania	10	
	Alabama	8	
27	Utah	8	
	Tennessee	7	
28	Oregon	7	
29	Indiana	5	
30	Wisconsin	4	
31	Delaware	0	

Grand Total New Members

1,362

\* Total New Members includes new and reactivated Active, Associate and Student members.

WORK NOW FOR NEW MEMBERS FOR YOUR ASSOCIATION